

# Gnarly

**SPECIAL  
MONSTER  
THEMED  
ISSUE**

THE HORROR MOVIE ART OF

**ROB  
BIRCHFIELD**

**TOXIC  
TOONS**

**MAKING  
APES**

THE ARTISTS WHO  
CHANGED FILM

**VAMPIRA  
DIARIES**

#6 Fall 2018 Display through Dec 2018



8.3>

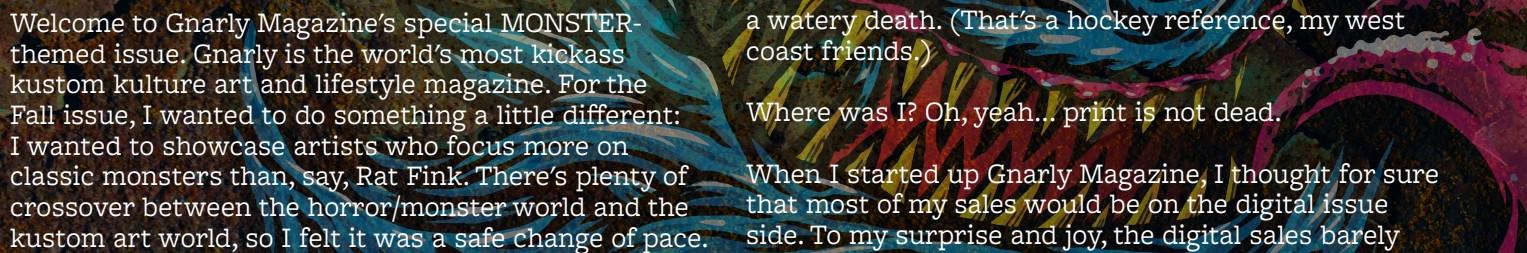
US \$8 CAN \$9 [www.gnarlymagazine.com](http://www.gnarlymagazine.com)



KUSTOM KULTURE MAGAZINE



# THE SPECIAL MONSTER ISSUE



Welcome to Gnarly Magazine's special MONSTER-themed issue. Gnarly is the world's most kickass kustom kulture art and lifestyle magazine. For the Fall issue, I wanted to do something a little different: I wanted to showcase artists who focus more on classic monsters than, say, Rat Fink. There's plenty of crossover between the horror/monster world and the kustom art world, so I felt it was a safe change of pace.

As I mentioned, this is a special monster-themed issue. However, this issue is special in another way for me. Gnarly Magazine finally has distribution and the magazine is available for retailers across North America to add to their newsstands! Granted, we're not going to be in every Barnes & Noble in the Western hemisphere overnight, but it's a start — and I'm stoked!

It's been a long-time dream of mine to have a magazine on newsstands ever since I was a young teenager, creating my first skateboard fanzine, printed on a Xerox machine at the office of my first part-time job... holding everyone up. I didn't care. I was publishing!

I then went on to create another skateboard fanzine, then a humor fanzine, then a punk fanzine, and then, finally, a rockabilly fanzine. I still have a copy of all of them!

Then the Internet happened. Everyone was in a rush to go from paper to the computer screen. "Print is dead," they said. And, I believed them. Declining newspaper/magazine circulation and ad revenue numbers proved that.

Flash forward to today, people still have a desire to hold a magazine in their hands. Perhaps print is "dope" and "retro" for the young people who are not totally obsessed with their phones. And old-school people like me love to be able to physically hold a magazine. If I accidentally drop my magazine while I'm on the shitter, chances are I can close my legs in time to catch it before it falls into the poo-water. But, a tiny cell phone? No way am I that quick. I have a terrible five-hole and that electronic puck is gonna sneak by and die

a watery death. (That's a hockey reference, my west coast friends.)

Where was I? Oh, yeah... print is not dead.

When I started up Gnarly Magazine, I thought for sure that most of my sales would be on the digital issue side. To my surprise and joy, the digital sales barely registered a blip compared to print sales. I guess from a financial standpoint "joy" is not the best word to use, but, in this case, I don't mind. It just proved to me that people still love to hold a magazine in their hands. And I am happy to provide that to you!

There are so many talented kustom artists out there, but, sadly, I am not one of them. Before I decided to get back into the publishing game, I would find myself frustratingly trying to pinstripe. I sucked at it. Fucking terrible. I never got over the hump, no matter how often I practice-practice-practiced!

Suddenly, a lightbulb lit up over my head and I said to myself, "Damn, I suck. I should just start up a magazine about people that can actually do this shit!" So I did. And I trashed all of my 1 Shot!

Besides, it's way more fun interacting with so many talented artists and seeing all of the artwork they submit for the issue they're to appear in.

The artwork of those who have appeared in Gnarly is really inspiring to me and I want to share with the world their amazing creations and their personal stories. There just aren't enough major magazines covering these artists. Here's hoping Gnarly Magazine can fill the void just a little bit. Or a lot a bit!

I hope you enjoy this issue. And, you know, all the other ones.

Big thanks to Cory Mroz and Lisa Ballard for their amazing support!

Thanks for reading,  
**Johnny VonGnarly**

# Gnarly MAGAZINE

ISSUE #6 - FALL 2018  
OCTOBER/NOVEMBER/DECEMBER

## GNARLY MAGAZINE

PO Box 5043  
Limerick, PA 19468  
USA

### EDITOR AND PUBLISHER:

Johnny VonGnarly

**WEBSITE:** GnarlyMagazine.com  
**EMAIL:** GnarlyMagOnline@gmail.com  
**INSTAGRAM:** @GnarlyMagazine

©2018 Gnarly Magazine

All rights reserved. No part of this publication may be reproduced by any method whatsoever without the written permission of the publisher. The magazine accepts no responsibility for unsolicited recordings, manuscripts, artwork, or photographs and will not return such materials unless requested and accompanied by a self-addressed stamped envelope. You are free to tell all your friends on social media how cool Gnarly Magazine is, though. Printed in Canada.

*Speling and grammer, mistakes intenshunal.*

---

## SEND LETTERS TO THE EDITOR

**E-mail:** GnarlyMagOnline@gmail.com  
**Snail mail:** Gnarly Magazine, PO Box 5043,  
Limerick, PA 19468, USA

---



## ABOUT THE COVER

Custom front cover painting by featured artist Rob Birchfield, specifically for our special monster-themed issue! We wanted that classic Godzilla look in Rob's beautiful and colorful style. We wanted the cover of this special issue to 'pop' and Rob delivered!

Cover painting by:  
Rob Birchfield



THIS ISSUE'S FEATURED ARTIST...

Rob  
Birchfield

PAGE 32



\*With Thanks & Apologies to Shawn Dickinson & Mr. Hellbound

PRINTS FOR SALE!



*Kustom Art & Design*  
[mikemoarestudios.com](http://mikemoorestudios.com)

PRINTS FOR SALE



*RJ*

LIMITED EDITION PRINTS & POSTERS BY  
ROB BIRCHFIELD

[WWW.HORRORMOVIEART.COM](http://WWW.HORRORMOVIEART.COM)

[www.facebook.com/rob.birchfield.1](https://www.facebook.com/rob.birchfield.1)

[www.instagram.com/horrormovieartofrobbbirchfield](https://www.instagram.com/horrormovieartofrobbbirchfield)





# Von Dago's PRO Series Pinstriping Brushes™

**NOT JUST FOR RIGHTIES**

[vondago.com](http://vondago.com)



## GNARZILLA!

Godzilla 1984

POSTERS AND LIMITED EDITION PRINTS OF THIS MONTH'S  
GNARLY MAGAZINE COVER ART BY ROB BIRCHFIELD

11X14 Print on Fujicolor  
Crystal Archive Stock, 300gsm  
S/N Ed. of 100

24X36 Poster  
on 90gsm stock

**HORRORMOVIEART.COM**



## ARTIST SPOTLIGHT

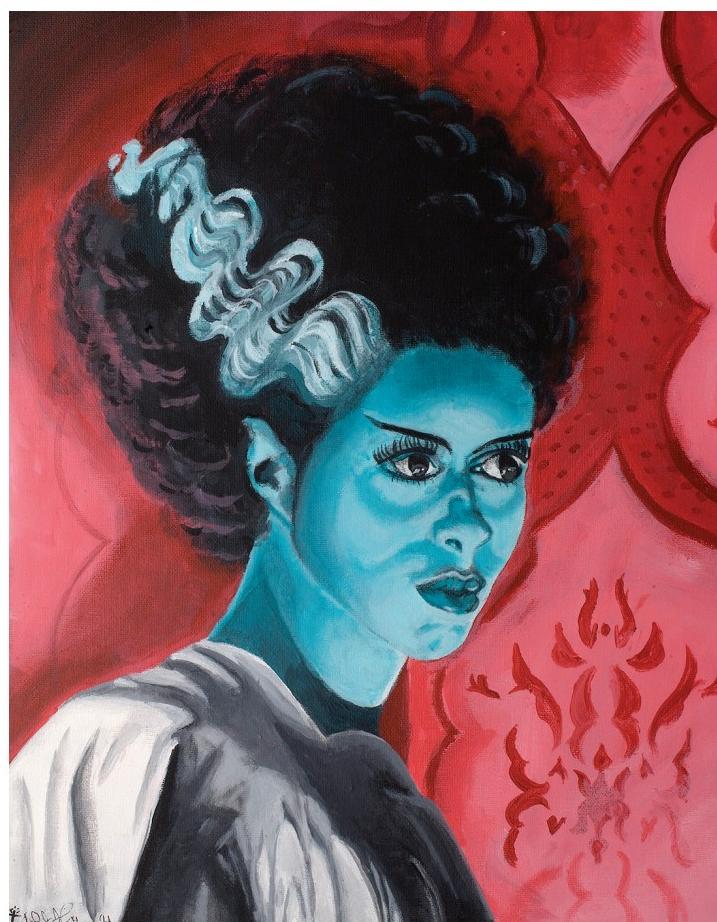
# DAN JOHNSON

INSTAGRAM: @DAPPER\_DAN7

I have been drawing and painting since I was a kid. I got into custom cars, trucks, and hot rods when I was 12 from my older brother. A few years later he exposed me to pinstriping. I dabbled in it for a couple years. Then I just told myself one day I want to learn this skill, and I have been professionally pinstriping for about 10 years now. About 5 years ago I had wanted to try something new that I had enjoyed from the outside, I wanted to learn tattoos. I began the pursuit but it didn't go as far as I hoped, but it taught me a lot as well as pushed my artistic abilities. It also pushed me to paint these monster portraits which I would have never had the confidence to do beforehand. I stopped pursuing a tattoo career which opened up the opportunity to open my art business, Knucklehead Kustom Art. Now I do sign painting,

canvas art, airbrushing, pinstriping, door logos, concept drawings, anything! I never wanted to pigeonhole myself when it came to my art, so I want to be able to design and create all types of art. I feel very blessed to have this God-given talent. My wife has been a huge supporter, fan, and employee of my business. I also wouldn't be where I am without the people who trusted me and had faith in my skill.

**"I NEVER WANTED TO PIGEONHOLE MYSELF WHEN IT CAME TO MY ART, SO I WANT TO BE ABLE TO DESIGN AND CREATE ALL TYPES OF ART."**





## ARTIST SPOTLIGHT

# JOE DEAGNON

[WWW.JOEDEAGNON.COM](http://WWW.JOEDEAGNON.COM) // [UNDERGROUNDCOMIX.CA](http://UNDERGROUNDCOMIX.CA)

I've always drawn monsters. I would sit in front of the television and endlessly draw Frankenstein, Dracula, and the Wolf-Man. When I was five, I was traumatized when my parents took me to the "House of Frankenstein" in Niagara Falls.

I went to school for Animation and Media Arts but my comics were always in the back of my mind. A couple of guys in animation and I put together a monthly cartoon paper on the side and distributed it ourselves. The first comic series I put together myself was called "Paranoid Tales of Neurosis," which lasted five issues. It actually had Diamond distribution.

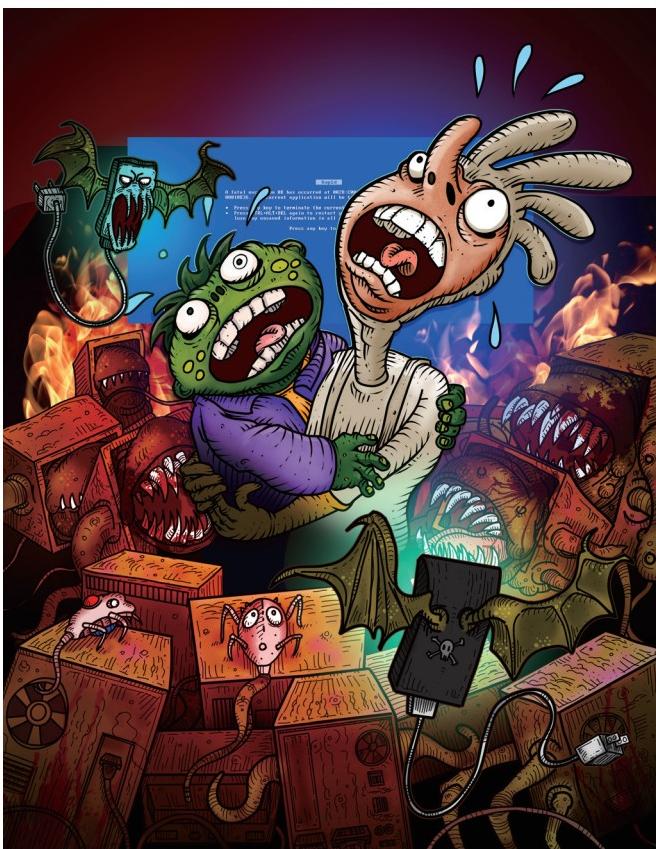
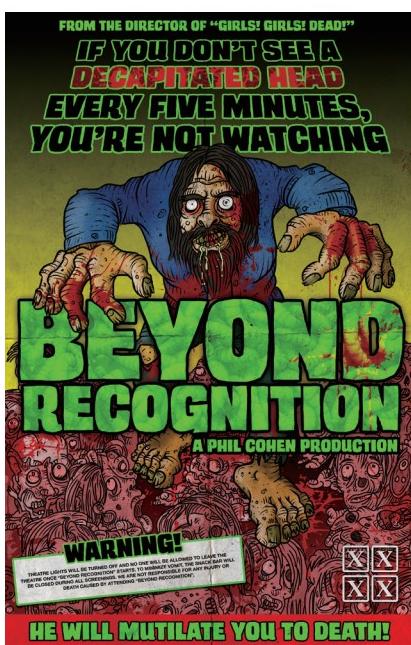
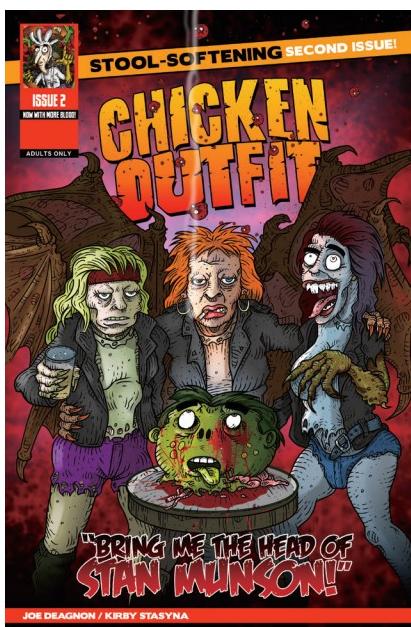
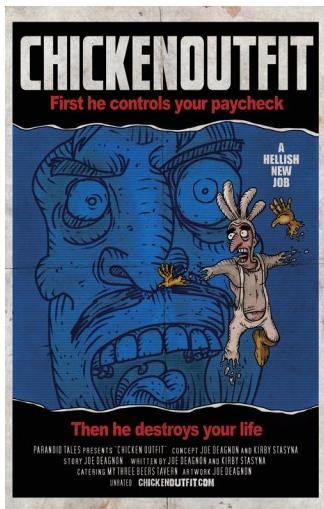
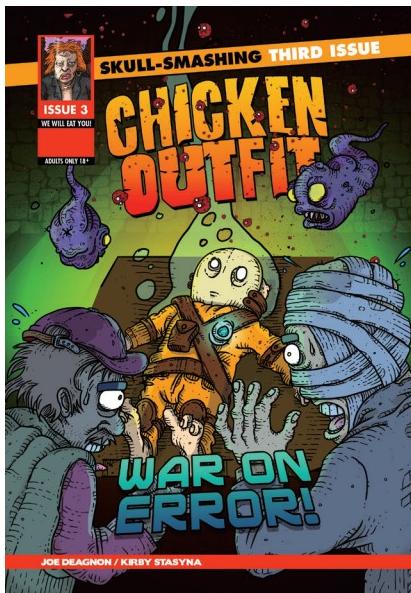
Once the internet came along, I concentrated putting my work online and then helping other creative types get their work online as well. This led to a job in marketing at film distributor eOne while I continued contributing to various culture mags.

Eventually, I ended up meeting Kirby Stasyna (creator of the "Naked News") and we developed an idea for a comic

called "Chicken Outfit." We put out the third issue in April '18 and we're working on the forth, most likely as you're reading this.

My art style is somewhat unique. This is why buckets of money aren't pouring in. The content of my books has been called "uncompromising." I say why the hell not? You can do anything in comics and I try to push those boundaries if I can. My work is riddled with bat-winged witches, exploding heads and hulking serial killers waving meat cleavers around. What can I say? I like to draw monsters. I've always drawn them.

**"WHEN I WAS FIVE, I WAS TRAUMATIZED WHEN MY PARENTS TOOK ME TO THE 'HOUSE OF FRANKENSTEIN' IN NIAGARA FALLS."**





## ARTIST SPOTLIGHT

# JOSEPH WRAITH

[WWW.JOEWRAITH.COM](http://WWW.JOEWRAITH.COM) // [WWW.JWRAITH.COM](http://WWW.JWRAITH.COM) // [WWW.THEFUGLIES.COM](http://WWW.THEFUGLIES.COM)

I love monsters and always have!

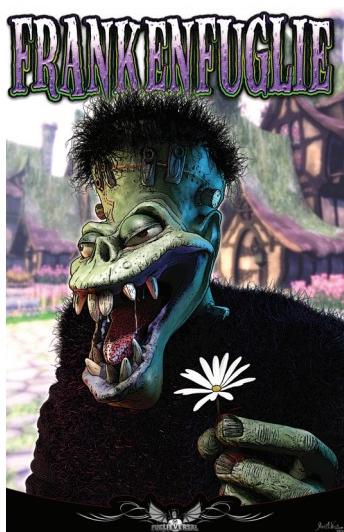
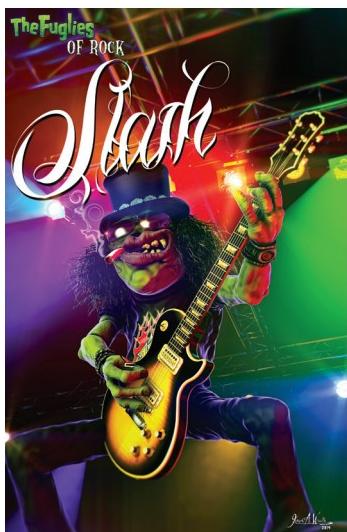
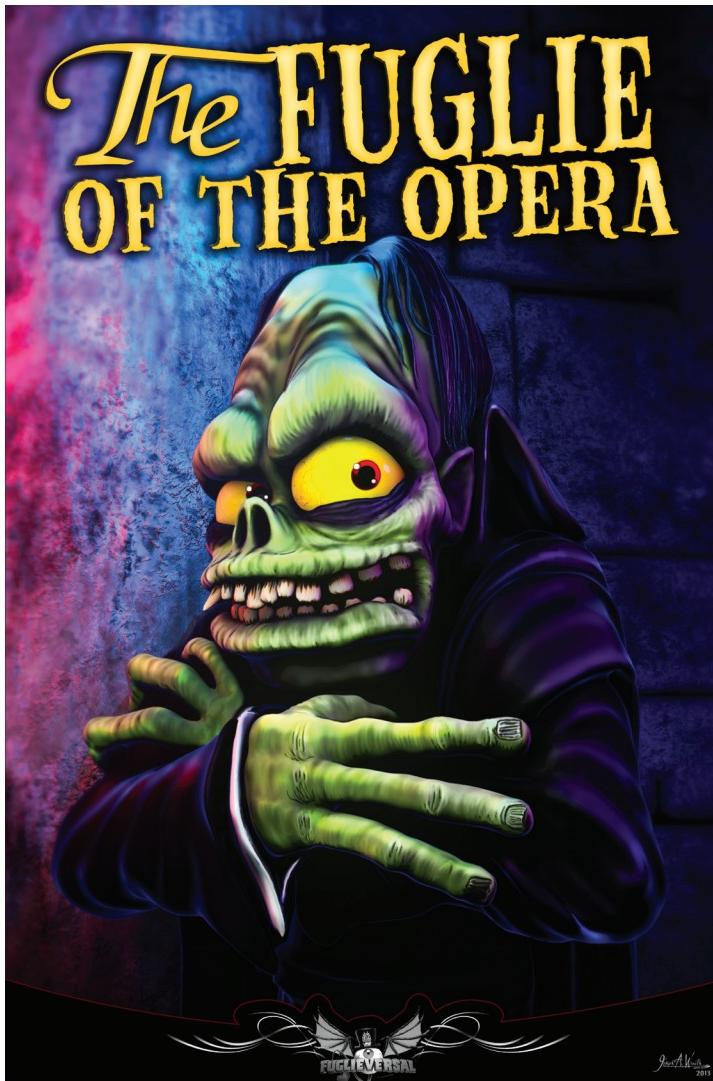
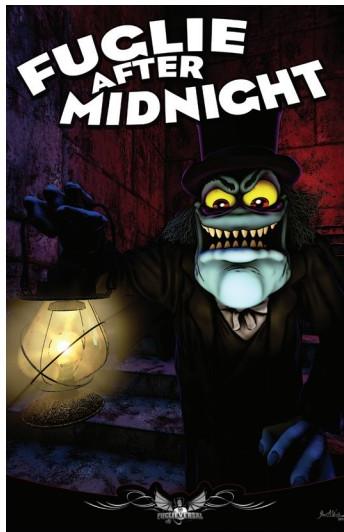
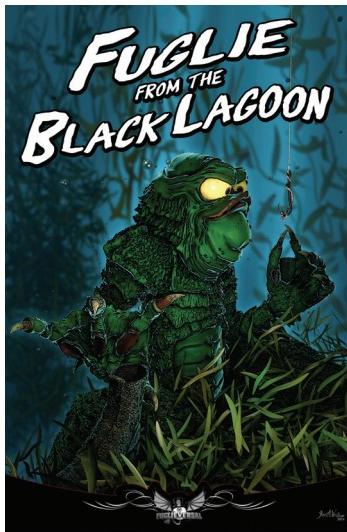
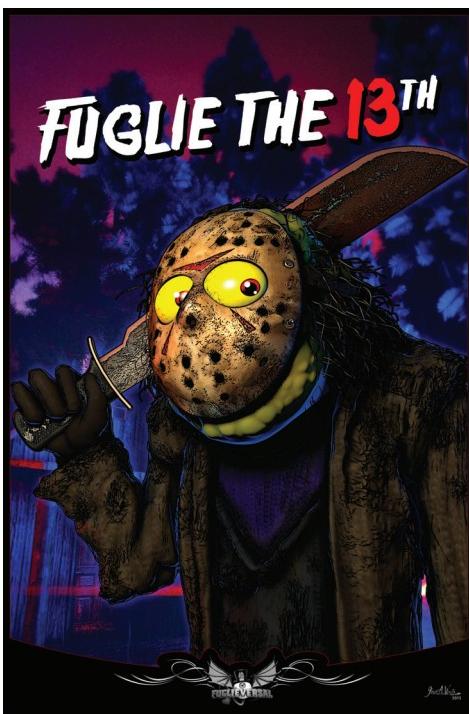
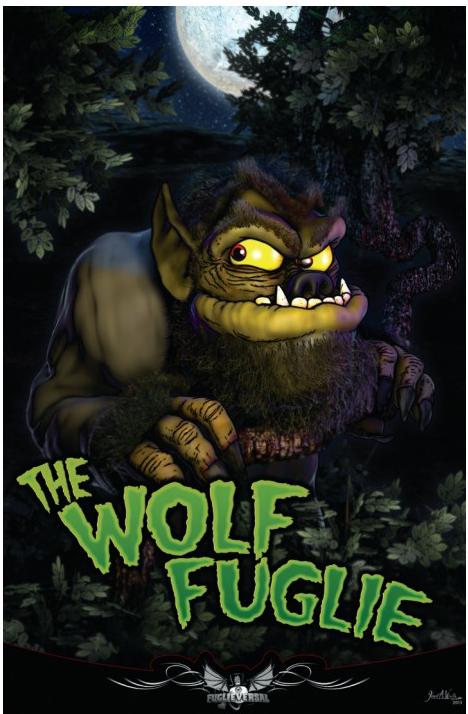
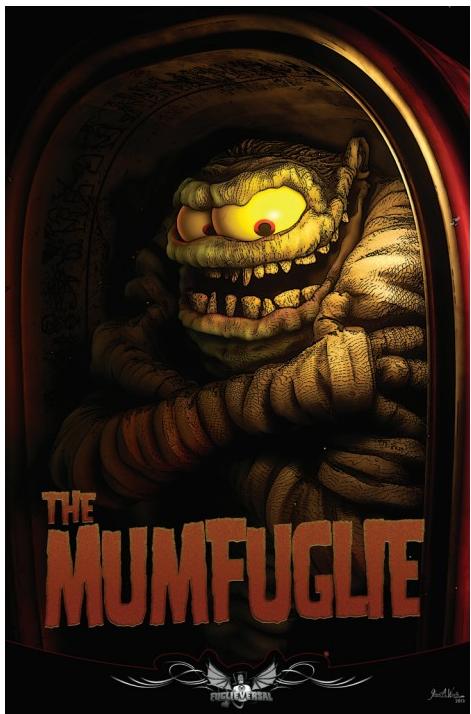
I remember as a little kid seeing my first Odd Rods bubble gum card pack. I mentally freaked out. I fell head over heels in love with every one of BK Taylor's monsters. I learned to draw from him and Bill Cambell's Weird-ohs, as well as most of Mad Magazine's artists at that time.

Being a child from Florida, I didn't know anything about Rat Fink, nor Ed "Big Daddy" Roth's monsters. I became inspired by his work much later when I saw a Rat Fink surf shirt design. I started creating similar art many years later when I came up with the Hard Hitters© and The Fuglies©. Hard Hitters was an illustrated sports accident themed monster brand. The Fuglies was monsters and hot rods that I created in 3D. At that time there was nothing like it anywhere. Later,

I created Fuglieversal© which were my mash-up caricatures of the Universal Monsters with hot rod monster styling. Currently, I'm working on my original series Creepsters©, which are monsters that drive different types of hot rod hearses and sleighs. I create one annually every Halloween and Christmas. Other than that I push an unofficial 3D Rat Fink out every now and again.

I do this kind of art for fun and for my true love of monsters.

**"I REMEMBER AS A LITTLE KID SEEING MY FIRST ODD RODS BUBBLE GUM CARD PACK. I MENTALLY FREAKED OUT."**





## ARTIST SPOTLIGHT

# MIKE BELL

[WWW.BELLDOSTUDIO.COM](http://WWW.BELLDOSTUDIO.COM) // INSTAGRAM: @MIKEBELLDOG

I was born in Atlantic City in the 60s, a time and place rich with imagery and influences close to home at the shore and in the media. Saturday mornings and afternoons watching classic horror movies and the best cartoons ever created. Summers spent on the beach or at the Boardwalk.

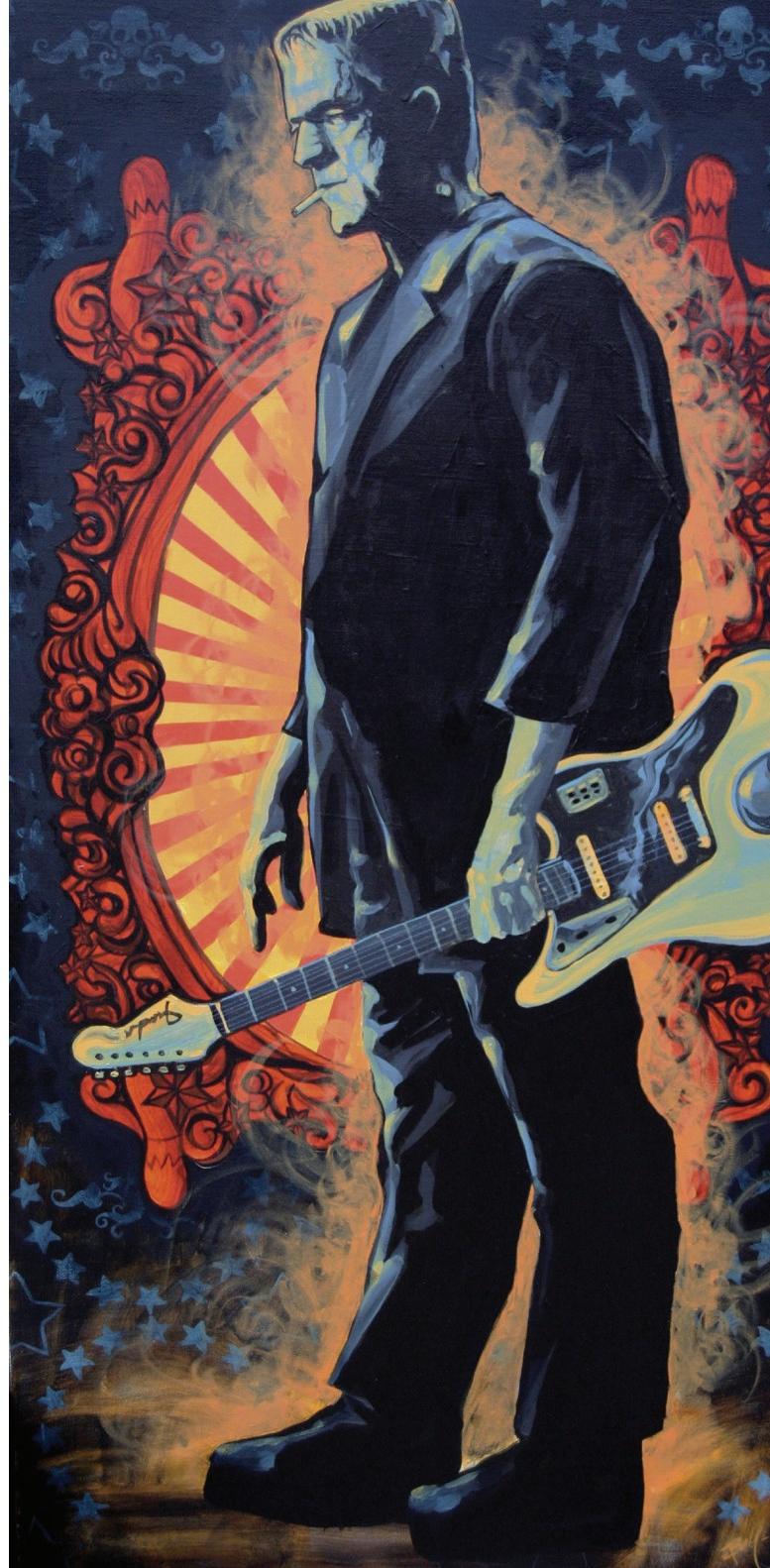
I studied Advertising Design at The College of New Jersey with a Minor in Illustration. After spending 25 years in the advertising field, working as a designer and Creative Director I left the corporate world 10 years ago to concentrate solely on my art.

I try to blend an aura of nostalgia and humor in my artwork, combined with vivid color and a combination of influences. Iconic New Jersey images, wildlife, vintage toys, punk rock, classic monsters, Japanese cartoons and carnival imagery are among the cultural forces that have shaped my art. While my paintings have broad powerful strokes, small details are not to be overlooked. My matchbook art is an original creation that combines miniature pencil portraits on matchbooks utilizing the matches for the subject's hands. They are admired by many collectors including Bradley Cooper, Guy

Pierce, Carice van Houten (Game of Thrones), Mike Judge (Beavis & Butthead), Norman Reedus (Walking Dead). The matches are currently touring the Ripley's "Believe it or Not" Museums.

My artwork has been shown in galleries throughout the world, primarily in the U.S. but recently in Ontario, Sweden and Frankfurt, Germany. I am featured in these four recently published books: Edgy Cute by Mark Batty Publishing, New York, King of the Kustomizers: The Art of George Barris by Brett Barris, Mona Lisa Reimagined and Electric Frankenstein's Rock & Roll Poster Art by Sal Canzonieri.

**"I TRY TO BLEND AN AURA OF NOSTALGIA AND HUMOR IN MY ARTWORK, COMBINED WITH VIVID COLOR AND A COMBINATION OF INFLUENCES."**



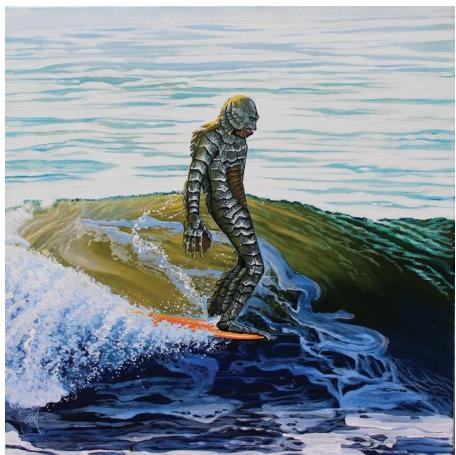
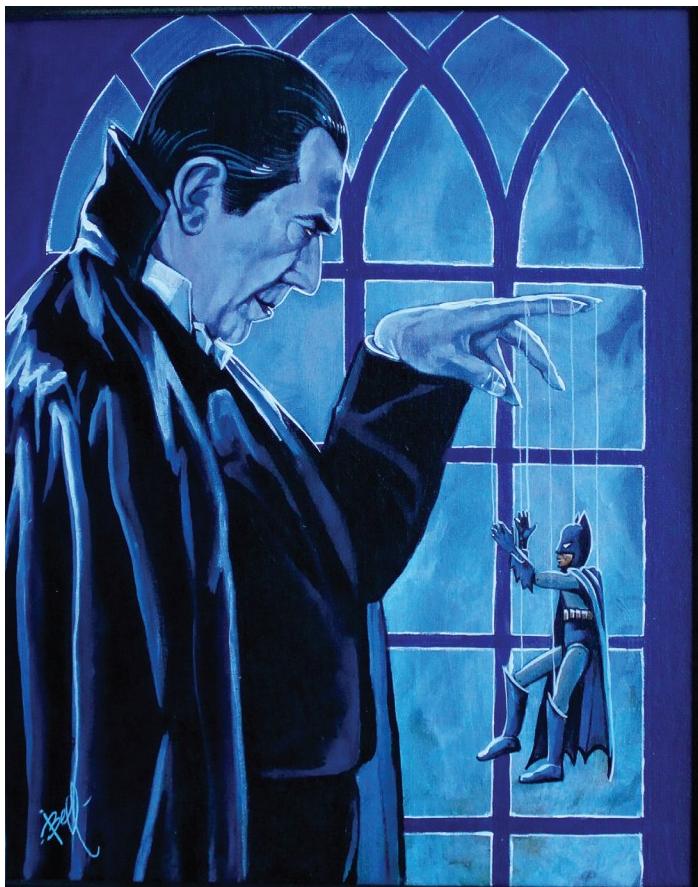
## CONTEMPLATIVE COCKTAIL

This piece is titled Contemplative Cocktail. It is a black & white closely cropped painting of Frankenstein elegantly sipping a dry martini. It is a favorite of mine because I feel that I have captured a moment in which the main character is lost in his own thoughts of rejection and isolation from a world that he is thrust into. He is alone. Alone at a cosmopolitan bar filled with successful professionals, yet he is alone, in his thoughts. His abnormal appearance and physical differences make him appear to be the monster that he looks like, but the grace in which he cradles and sips an impossibly thin and delicate martini glass make him an elegant contemplative thinker.



## UNDYING LOVE

UNDYING LOVE is a romantic version of the Bride and monster's relationship. Contrary to the original script, I wanted to portray our heroes as eternal lovers. My goal was to create a piece that showed their compassion for each other and maintain a cool edge to the piece. The colors are rich and inviting, in contrast to their "dead" skin, her tattoos show her as a pinup style girl and display her loyalty to him. The focal point for me is the Bride's expression.



ARTIST SPOTLIGHT

# TOXIC TOONS

THE SPOOKY ART OF  
**ERIC PIGORS**





## MY NAME IS ERIC "UNCLE" PIGORS

I was born in Arizona on an Air Force base, but I have lived most my life in Southern California.

I got attracted to all things cartoon-related in 1st grade after coloring some pages the teacher gave us.

**I GREW UP IN A DRIVE-IN THEATRE AND 7-11 ON THE OTHER SIDE OF OUR HOUSING TRACK.**

The family would go see the Disney animated films at the drive-in and my best friend's dad worked at WDI at Disney on the rides. The 7-11 I discovered all my inspiration: MAD, Odd Rods, Wacky Packages.

**I WOULD END UP WORKING AT WALT DISNEY ANIMATION** on some of their biggest new releases during the new 2nd Golden Age. Lion King, Aladdin, Beauty, and the Beast, etc. And

I even got one of my gnarly looking alien monsters I designed on Treasure Planet. They named him Pigors after me.

**I SOLD DISNEY A FEATURE IDEA** that only went as far as three treatments. Soon the 2D films weren't making as much as they once did and CG films were the new shiny fave of people, so Disney management had a meeting with us and told us 2D is being dissolved.

At the time I was doing my Toxictoons and decided to pursue my nightmare instead of trying to do CG.

**I LIKE TO DRAW!** I do color digital now but I still do all my art in pencil. Then pen and ink, then color in Photoshop.

In 2000 I started doing Fangoria, Moldy Marvins RAT FINK Shows, San Diego Comicon, Monsterpalooza, and Scare LA to sell my merch.

**MY STUFF APPEALS TO TATTOOED, HORROR, PUNK, GOTH, FINK, AND HALLOWEEN FANS.**



I have been doing Toxictoons since 2002 and have created a new shirt monthly as well as art books and other assorted items. Trick or Treat Studios were fans of my art and have created 13 masks based on my monster art.

**I ALSO CREATE ART FOR BANDS LIKE METALLICA**, The Ghastly Ones, and The Murderdolls.

**BEFORE I KICK THE BUCKET** —which I did once in May of 2011 when I had a heart attack and did die for a while (my chest actually is having weird things as I type this)—I want to do a

Halloween special with my art. I did do some designs for the Ed Edd and Eddy Halloween Boo Haw Haw Special that played on Cartoon Network. But I want to do a full half hour Toxictoons Halloween Special.

**I WANT TO LEAVE MY MARK ON THE HALLOWEEN SEASON BECAUSE... EVERY DAY IS HALLOWEEN AT MY FUNERAL HOME.**

For more info, visit...  
**WWW.TOXICTOONS.COM**



# FRANKENBOT

SCULPTURE AND PROGRESS SHOTS BY **TYLER K. SMITH**

My passions all come together in this piece: ceramic sculpture, Frankenstein, and robots. The six-week process begins with a pencil sketch and then roughing out the shape in high fire, stoneware ceramic clay. Each 5 to 7-hour session allows me to carve more and more detail as the clay slowly stiffens. Using sticks to support the hollowed out brain, the lapping tongue is my last signature element to add. Once dry enough, it's bisque fired at cone 4 (approx. 2000 degrees). Instead of a refired glaze finish, I painted this one with acrylics and graphite. Frankenbot, now part of my #Bombotz series, lives! #tksmithart

Instagram: [@tksmithart](#)



Self portrait



1. Sketches



2. Begin sculpting



3. Progress



4. More progress



5. Almost done



6. Hollowed out



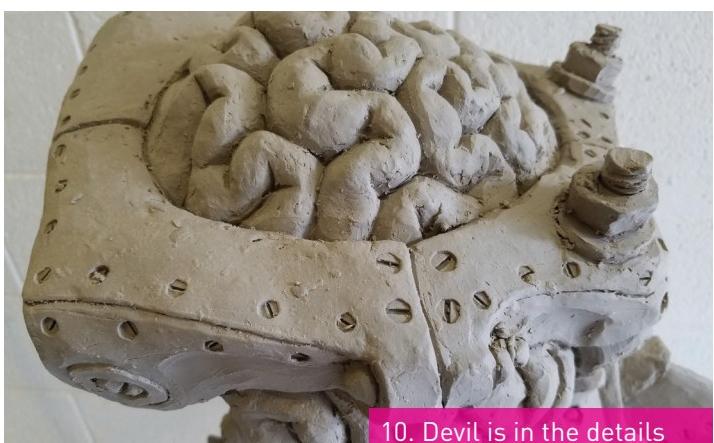
7. Last step: tongue



8. Drying supports



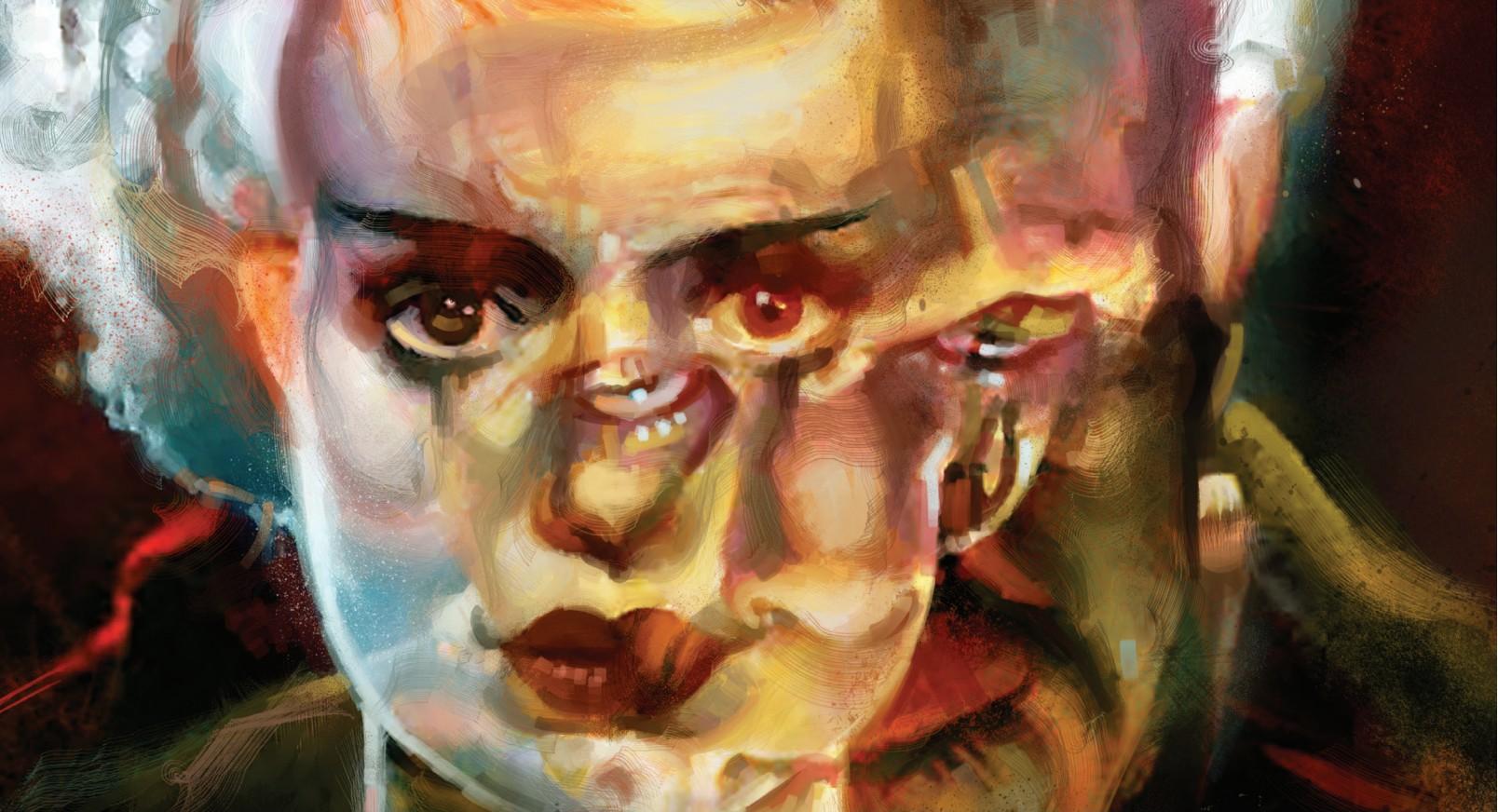
9. In the kiln



10. Devil is in the details



Painted. Done.



## ARTIST SPOTLIGHT

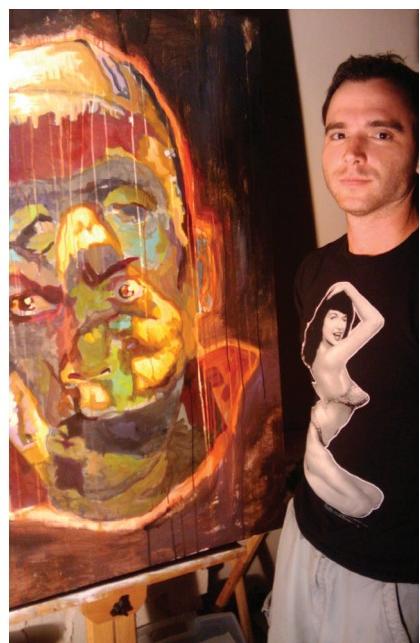
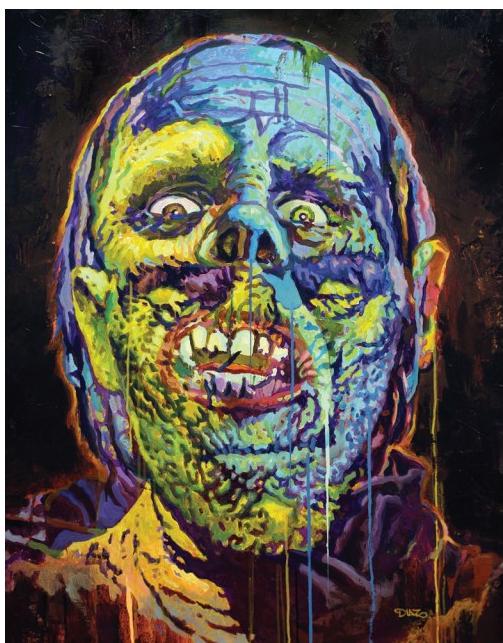
# LUIS DIAZ

[WWW.ARTOFLUISDIAZ.COM](http://WWW.ARTOFLUISDIAZ.COM)

I have been creating monster and cartoon art since I was a kid. In this series which I call *Creaturas* (creatures in Spanish) I merge two or more faces together in a kind of double or triple exposure, but with paint. I like the illusion of faces mixing together and causing the viewer to try to see each one usually only able to see one at a time. I like the tension that this produces. I also like the idea of mixing images together and creating a new unique image. In my classic monster series I mixed images of The Phantom of the Opera with the Mummy, Frankenstein with Dracula, The Bride with Frankenstein and The Wolfman with The Creature from the Black Lagoon. I didn't grow up when these films came out or when they made a comeback to the new generation of kids in the late 50's and 60's. I can imagine the beautiful paintings that adorn magazines shelves from the Warren years and how exciting and inspiring they were to those kids. I grew up with the slasher monsters from the 80's. They are excellent in their own right, but in order to understand them more so you also

have to understand the impact the classic monsters had as they thrilled the audiences across the country. They did this with little to no sound, in black and white and simple special effects. The greatest to me was that of The Phantom of the Opera and the amazing Lon Chaney who did his own make-up. Eventually after his death his son Lon Chaney, Jr. would play another memorable role as The Wolfman. I hope to continue producing many more monster images in the future. It is one of my passions as a painter.

**"I LIKE THE  
ILLUSION OF  
FACES MIXING  
TOGETHER AND  
CAUSING THE  
VIEWER TO TRY  
TO SEE EACH ONE  
USUALLY ONLY  
ABLE TO SEE ONE  
AT A TIME."**



# Q&A WITH **PETER INFELISE** OF THE DEVIL'S WORKSHOP

By Mark Moonbeam

The Devil's Workshop is run and operated by Peter Infelise. Pete is a 1980's monster kid, raised on Universal, Hammer, B-monster movies, and Son of Svengoolie, as seen on Chicago UHF channels. In addition to being a mask maker, Pete is an avid monster mask collector and enthusiast, with a deep appreciation for the history of the hobby and industry.

The Devil's Workshop is a small, independent mask-making studio in the city of Berwyn, Illinois — just one mile outside of Chicago. All masks are handcrafted — from the initial sculpture to the finishing drop of paint. These indie monster masks are collector quality and are far superior to the mass-produced, store-bought masks. Most of their masks are produced in extremely limited editions and are available for a short time only!

**How many years have you been engaged in this craft?**

I began making masks in 1995 but began selling them in 1996. So, 22 years professionally

**So you make masks, eh? What kind of masks do you make? How do you describe what you do to someone else?**

Yes, I make masks! Specifically, I make monster masks.

**So, what's the difference between a monster mask, and a Halloween mask?**

A Halloween mask might be a monster, but it also might be a cowboy, or a princess, or some shit like that. A monster mask is a mask of a monster.

**Why do you make masks as opposed to other kinds of art?**

I love masks for a few reasons. First

off, they are life-sized. A model or toy of a monster is cool, but it's just not as impressive as staring into the eyes of a life-size monster. It almost feels like it's staring back. Second, a mask can be worn. You can put it on and actually become a monster. There is something very primal about this. Mask making is

one of the earliest forms of art. It's ingrained in the evolution of mankind. Third, because monster masks are cool!

**Do you make other kinds of art?**

I do make other kinds of art. Professionally, I am a web designer and motion graphics artist. I am also a screen-printer.

**Tell us about the most recent mask you made. From your IG, it looks like you make multiple versions of a mask at once. What's the process? How do you go from nothing, or just an idea, to the final product?**

I am currently working on making a few "Finks" inspired by the art of Ed "Big Daddy" Roth. These are masks that have been on my to-do list for almost two decades. I am having more fun with these designs than I have had



sculpting in years. I do make multiple versions of many of my masks. For many years, I would offer my work in a single-color scheme and that would be that. But, a few years ago, when I was celebrating my 20th year as a mask maker, I took out several of my old molds and painted the pieces up in a variety of different paint schemes. It was a TON of fun! I decided that this was something I would do a lot more of moving forward.

**"A MODEL  
OR TOY OF A  
MONSTER IS COOL,  
BUT IT'S JUST NOT AS  
IMPRESSIVE AS STARING  
INTO THE EYES OF A  
LIFE-SIZE MONSTER. IT  
ALMOST FEELS LIKE IT'S  
STARING BACK."**

The process of mask making can be broken down into four categories. First is the SCULPTURE. I use water-based clay and I sculpt on a life-sized armature to ensure that the mask will fit on an adult head. Second, is the MOLD. The mold is made from gypsum plaster. I make a waste mold, which means that the sculpture is destroyed in the process. So, it has to be done right or the whole process is a failure. The third step in the process is the rubber CAST. The mold is filled with liquid latex and the latex dwells for an hour or two at which point the latex is poured out of the mold. The latex that comes in contact with the mold walls forms a gelled layer. When this dries it is pulled from the mold and becomes that actual mask. The fourth and final step is the PAINTING and finishing. The



**ALL DEVIL'S WORKSHOP MASKS ARE  
HAND CRAFTED FROM THE SCULPTURE  
TO THE FINISHING DROP OF PAINT.**

latex cast is painted and may have finishing touches like hair, gloss, stitches, drool, and all the good stuff that makes any good self-respecting monster.

**How did you educate yourself in your craft?**

I learned to make masks from a VHS tape that I ordered out of the back of a monster magazine in the early 90s.

**If you drew a picture of the kid inside of you who loves monsters and masks, what would he look like?**

I was the kid who was glued to the TV on Saturday afternoons to watch old monster movies on the Son of Svengoolie on Chicago UHF television. Seeing the Creature from the Black Lagoon was a total game changer. Seeing an actor dressed up in a full-sized rubber monster suit really blew my young mind away! I was also the kid who waited patiently for September and October to roll around each year so I could ride my bike up to the local costume shop where I would gawk over the masks. This was a daily routine. Halloween was the ultimate holiday! For kids, it was a day of total and absolute freedom. Not to mention that we got to prowl the world dressed up as a monster.



**I LEARNED TO MAKE MASKS FROM A VHS TAPE THAT I ORDERED OUT OF THE BACK OF A MONSTER MAGAZINE IN THE EARLY 90S.**

**You have two-year-old twin girls.  
How are you teaching them about art  
and trusting their interests?**

Fortunately, my daughters love monsters. I have exposed them to my studio right from the moment they came home. It wasn't going to be pretty if they grew up afraid of monsters. They LOVE going into the studio to "see the monsters!" They have already been enrolled in a few art classes and they love to draw, paint and sculpt. My wife and I also play them music non-stop. The stereo is the first thing

on in our house every morning. The Rolling Stones are one of my daughter's favorite bands. When I ask for requests, she immediately responds with an enthusiastic "Stones!" I'm not sure if they'll end up being artistic or not. Time will tell.

**What advice do you have for the  
aspiring artist?**

Practice! Practice whatever it is that you LOVE to do. Let it consume you. I think it was Charles Bukowski who said: "Find what you love to do and let

it kill you." I might be paraphrasing, but that's it in a nutshell. Surround yourself with your passion and pursue it.

**CHECK 'EM OUT  
ONLINE...**

[devils-workshop.com](http://devils-workshop.com)

**Instagram:**

@the\_devils\_workshop





**FOR OVER A CENTURY**  
makeup artists have dazzled audiences  
by creating extraordinary characters  
and creatures on screen. They make  
the impossible seem possible. 50 years  
ago, a group of ambitious artists led  
by John Chambers and Tom Burman  
ushered in a new era in cinema with  
their groundbreaking work on **PLANET  
OF THE APES**.

**Now... MAKING APES: THE ARTISTS  
WHO CHANGED FILM** is telling that  
incredible story!

Tell us a little bit about Tom Burman and how he approached you about making the Making Apes documentary.

Tom Burman is one of the most prolific makeup artists in Hollywood history. He not only created many of the most iconic makeups of all time, he also mentored or inspired a large portion of the generation of makeup artists who came after him. Through his work on films like *Planet of the Apes*, *The Goonies*, *Scrooged*, *Close Encounters of the Third Kind* & *The Man Who Fell To Earth* and television shows such as *The Tracey Ullman Show*, *Nip/Tuck* & *Grey's Anatomy*, Tom and his wife Bari have forged a body of work that is truly monumental in scale. I first met them about 5 years ago at a series of film screenings in Santa Barbara. We became fast friends through our mutual love of film. At the same time, Tom was working on his memoirs and I was searching for a documentary project, preferably one about the history of cinema. Seeing that several makeup artists from his generation had recently passed away, Tom approached me about creating a documentary featuring the surviving artists who worked on

**Q&A WITH**

# **WILLIAM CONLIN**

## **DOCUMENTARY FILMMAKER**

# **MAKING APES**

**THE ARTISTS  
WHO CHANGED FILM**

Planet of the Apes. I think I said yes before he finished the sentence. We immediately set out to interview the original artists. After capturing several of them, word got around and several contemporary makeup artists offered to be interviewed as well, which also led to actors from the franchise, filmmakers and film historians. Before we knew it, we had close to 50 interviews compiled.

**I'm curious what the old school makeup artists think about all of the CGI used in film today. Is that touched on in the documentary?**

It has been fascinating hearing each person's opinion. We've heard the entire range of emotions regarding CGI and makeup but most believe there is a synergy between the two. We are absolutely discussing it in the documentary and have an interview with one of the artists who worked on the new CGI Apes films. Many of the actors who performed motion capture in the new films have expressed their support for the documentary as well.

**One thing I love as an artist is learning about the process and seeing progress shots and clips. Did these makeup artists document the steps like a recipe to follow or is it just all in their brain? How did they pass along knowledge? Like a master to an apprentice of sorts?**

It really depends on the artist. Some have extensive documentation, some do it from memory. Because there was such a large team working on Planet of the Apes and John Chambers wanted to maintain a specific level of quality and continuity, he set up a "paint by numbers" method for his artists. Part of what I think makes this documentary so compelling is that along with our interviews and archival footage,

***"Many of our interviewees have discussed the general uneasiness at the studio because they didn't know if audiences were going to laugh at the makeups and miss the dialogue. I've heard that at the first screenings in 1968 the audiences were so blown away that you could hear a pin drop in the theatre."***

we also feature demonstrations of the process in which the makeup was manufactured, painted and applied back in the 1960's (featuring Tom and his son Robert who is also a makeup artist) as well as how it is done right now (featuring Tom and Vincent Van Dyke, one of the brightest stars in makeup today). We are also excited to have the last of the original actors to play an Ape in 1968, Lou Wagner, be the actor who Tom and Vincent put into the makeup.

interviews and 15 hours of makeup demonstrations that we have to distill down to 90 minutes. We're exploring creating a series of short online videos after the documentary is finished that expand on all these amazing stories that makeup artists have shared.

**On the flip side, what has been the most enjoyable aspect of the Making Apes project?**



**Most of your interview footage has been recorded, correct? So, the Indiegogo page is to help fund post-production and licensing. Is the licensing of footage from 20th Century Fox where the bulk of the funds have to go?**

Yes, all fund raised will go into post-production, specifically licensing, editing, color, sound, and graphics.

**Aside from raising money for licensing, what has been the most difficult part of the Making Apes project?**

Definitely having to decide what we have time to feature in the finished documentary. We have over 80 hours of

I've been a film lover for as long as I can remember so just having the chance to talk to these amazing artists and capture their stories for posterity means a great deal to me. Since we started we've already lost one of them and knowing that people will be able to appreciate what they did for generations to come has already made this project one of the great honors of my life.

**Can you tell us some of the big names who will be appearing in the documentary?**

From the makeup world, we have icons like Tom Burman, Rick Baker, Ve Neill, Greg Cannom, Greg Nicotero, Howard

Berger, Tom Woodruff, Alec Gillis, Steve Johnson, Michael Westmore & Bill Corso. We have directors including Guillermo del Toro, John Landis, Joe Dante & Richard Donner. We have film historians including Leonard Maltin, Scott Essman & Alex Ago and we have actors including Lou Wagner & Bobby Porter. The documentary will be narrated by actor and son of the late great Stan Winston, Matt Winston.

**King Kong and Planet of the Apes are beloved by movie-goers the world over. What makes these furry creatures so cool?**

I think there's something to be said for the way we relate to them. Roddy McDowell and all the other incredible actors who took on these roles brought such a level of believability to the apes that we began to feel connections to them. I also believe strongly that the themes expressed in these films have a timeless value and we should be listening to them now more than ever.

**The makeup for Planet of the Apes is amazing and still holds up. But, I have always wondered if we would be talking about the impact of that movie today were it not for the amazingly talented acting work and charm of Roddy McDowell. The new Andy Serkis and even the Marky Mark remakes don't capture what Roddy brought to the original. What are your thoughts?**

There's no question that Roddy, Kim, Maurice and the cast utilized the makeup to create something that became timeless. Many of our interviewees have discussed the general uneasiness at the studio because they didn't know if audiences were going to laugh at the makeups and miss

**Tom Burman and Vincent Van Dyke working on Lou Wagner's old ape makeup**

the dialogue. I've heard that at the first screenings in 1968 the audiences were so blown away that you could hear a pin drop in the theatre.

**What made you decide to take on this awesome project (which is way overdue, by the way)?**

I really wanted to create a documentary about film. In many cases, I've felt that the stories of how a great film was made are just as interesting as what we saw on the screen. When Tom approached me for this I told him I was "in" right away but after thinking about it, I was concerned that there was already something out there that covered this. After watching

all the currently produced documentaries about Planet of the Apes, I realized that they barely touched upon the makeup. Most had quick clips from John Chambers and none talked to the incredible team of artists who worked on Apes then went on to shape 50 years of motion pictures afterward. With that realization, we were off to the races.

**"When Tom approached me for this I told him I was "in" right away..."**

**Where and when will people be able to see the doc? In theaters, streaming services such as Netflix, or DVD only?**

We're targeting an end of 2018 finishing date so that we can submit the documentary to various film festivals. After that, we hope to feature it on a streaming service or any other venue that allows it to be seen by fans around the world. We are offering BluRay/DVD and streaming options, which you can learn more about by going to our Facebook, Instagram, and Twitter pages.

**Thanks so much for your time, William. Do you have any words of wisdom for aspiring documentary filmmakers?**

Follow your dreams and don't be afraid to find the project that is right for you. Don't ever settle.

**Learn more about the Making Apes documentary online:**

**Facebook:** @MakingApesDocumentary

**Instagram:** @MakingApes

**Twitter:** @MakingApes



the  
horror  
movie  
art of

Rob  
Birchfield

# Rob Birchfield

Hi gang. My name is Rob and I paint movie monsters and horror icons. I was born in Brooklyn, New York and grew up in New York City. I currently reside in Southern California. I'm an art school dropout. The kind of kid who was reading books about color theory and anatomy at 12 years old. In the past, I've held pretty much every type of art job imaginable. From mural painter to art director. I'm also a formally trained tattoo artist.

I work in a variety of mediums. Lately, I've been into large-scale charcoal drawings on board for my black and white work. In addition to commissions and prints of my work, I also do some commercial work...magazine covers and album covers mostly. I'm open to anything that's fun and fits into the realm of what I'm doing.

I paint these subjects out of love and passion and have been doing it since my childhood. I really dig the challenge of bringing these beloved subjects to life and death in new and different ways. Horror movies are like modern day mythology to me and I see painting them much the same way that artists of the past painted subjects of historical significance full of drama and emotion. These are the heroes and villains of OUR times.



**Are you doing digital painting or brush on canvas? What do you like about digital painting compared to traditional brush on canvas?**

Right now I'm working on an acrylic painting that started life as a digital painting that I print out and use as a color study and reference. So both I guess? I paint on watercolor board. It's 140lb. Watercolor paper mounted to a 1/8" thick acid-free board. Very smooth compared to canvas. Obviously, digital painting has the advantage that nothing is permanent until you want it to be. So what's not to love? No mixing paint, no waiting for layers to dry. No cleaning brushes. I find I experiment more with digital painting, which is probably obvious. And then, if a piece is only being done digitally and not being used as a color study for a traditional painting, making prints is very easy compared to scanning a large painting.

*I painted my ass off day in and day out for a very long time before anyone started to notice.*

**Is there a particular movie monster or character that you really like to paint?**

Ya know...It might be a boring answer but no one in particular. I see all of them as a chance to take what we already know and love and try to breathe some kind of new



life in it through the use of light and shadow and color and texture. I try to shy away from just using Google to find shots that have been done a million times and just paint them as they are in the photo. I think if anything the thing that differs with each monster is people's reaction to each one. The Creature From The Black Lagoon is very beloved for example, and I know that if I do him, that I'm going to get a very strong reaction.

**What is it about classic monsters and characters that make you want to paint them?**



I think the stories and the characters are the closest things we have to mythology in this day and age. Artists have traditionally painted stories of mythology and history; of great drama. Of important figures. I see what I do as a continuation of

that. They're visually compelling. Plenty of opportunity to add interesting lighting and color. Some artists have a story to tell or some kind of message they're trying to convey. I just like painting cool shit that I like. And there's the link to my childhood. I love that I get to spend my time doing the same thing, drawing the same stuff I was when I was 5, 10 years old. That's why I started doing them in the first place. Now that people are seeing my art on a wider level I have

found the horror community to be filled with amazing, very passionate and very supportive people. People tell me they appreciate what I'm doing to a very humbling degree. That really fuels the fire as well.

**Who's your favorite movie monster?**

I've got a few. It's impossible to pick just one. Karloff's Frankenstein, King Kong, Godzilla. Regan from The Exorcist. Damien from The Omen. I have a tattoo of Damien standing in the cemetery from my elbow to my wrist.

**Are you a classically trained artist or self-taught?**

I went to a very prestigious art school in NYC to study illustration when I was 21. I had dreamed of going to this school since I was a kid. But when I got there I was disappointed. It was all very basic stuff...I mean REALLY basic. I felt like I was in the first grade again. At that point I had been so into art for so long I had taught myself a lot just by reading books and practicing. I used to study the work of the old masters in books with a magnifying glass. I studied color theory, anatomy. That's how I learned to paint, really. The internet was in its infancy then. There were no YouTube tutorials or anything. And I worked in a pretty big art supply store in the city so I had access to tons of stuff at discount. I experimented a lot. I stayed in school for a year and when my instructors started telling me that the only reason I should come back next year was if I wanted to teach, I stopped going. I started freelancing and within 6 months I learned more about the art business than I would have ever learned in school trying to get a 4-year degree. So yes...I'm self-taught.

**Are you still tattooing? Is there anything about your painting technique that you can carry over to your tattoos on a human canvas?**

There's tons of stuff that crosses over directly. The way I draw and paint is the way I draw and paint.





Regardless of the medium. I've got some seriously ingrained habits and learned behaviors when it comes not only to the way I do things like shade and color, but also the way I see things. And I haven't tattooed for 6 months. I decided to take a break simply because I couldn't do everything. My art was and continues to gain traction and I want to take full advantage of it. As much as I love the shop environment and miss it, I just can't do both right now without either one suffering to some extent. To think that tattooing is my safety

net is a luxury problem, to say the least.

**Where are these monster paintings appearing? Book covers? Story illustrations? T-shirts? Prints?**

The bulk of what I do right now is limited edition, signed/numbered prints. And commissions. I've done some magazine stuff. Lately with Rue Morgue and Scary Monsters magazine. Both of whom just won Rondo awards in 2017

for best horror magazine in the modern and classic categories respectively. So that's pretty cool. I'm in good company. I find myself in a unique position right now in that opportunities are opening up and I'm realizing I have some options as far as direction, especially with regards to commercial work vs. fine art. Options I never thought I'd have. So there's a lot even I don't know yet. I probably spend far too much time creating and not enough trying to market myself. At the end of the day though I'd really just be content to paint the stuff I love to paint until I can't anymore and have people appreciate it. Isn't that every artist's dream?

#### **What's your digital painting equipment and brush setup?**

I work on a PC. Corei7, 16GB RAM for all the techies out there. Photoshop CC and use a Wacom Intuos. I don't use a Cintiq by choice. I've gotten so used to NOT painting directly on the screen. I'm very comfortable with it. And I can honestly say that in digital painting your brush game is vitally important. I have a set of brushes that I've been



working on since I started painting digitally ten years ago. It's about ten brushes, 2 or three of which I do 90% of my work with. I taught myself how to manipulate the brush settings in Photoshop to the point where I have brushes that mimic not only the look but the FEEL of traditional media. Like I really feel like I'm painting with paint and a brush when I'm in Photoshop. They're tailored to the way I paint. My hand movements. Even the way my brushes are textured mimic the tools and the surfaces I like to paint with and on. It's pretty incredible. At one point I didn't even think that was POSSIBLE. People can't tell which ones of my pieces are digital and which ones are traditional.

The brushes are a big reason why. Not the only reason but a big one. So custom brushes all the way.

**Which is more challenging: digital painting vs charcoal drawing vs tattooing? Why?**

Digital painting is hard. WAS hard. I think there is a perception that it's easy. Nothing could be further from the truth. There's a learning curve that was so daunting at first that I felt like I was having to learn to draw all over again. But I pushed thru it cuz...I mean...how hard can it be right? I wanted to learn and I wanted to be good at it. And then there's the technical side of it. You can be creative as hell but if you don't have an aptitude for the technical side of it you're screwed. Charcoal...for me...is the easiest, most fun medium there is. It's so easy to manipulate, in terms of putting stuff down and taking it back off again. It's really like a stream of consciousness creating. Now tattooing...it's hard, man. There's a reason why the great artists make such good money. And why there are so many mediocre tattoo artists. What other medium do you need to worry about traumatizing the canvas to the point of scarring it? And before I tattooed I had



no idea you could only push the needles in one direction. For the most part. That was new. You don't worry about that with a pencil or paintbrush. Then throw in disagreeable skin, clients who aren't good with pain...it goes on and on. And I haven't even mentioned cross contamination! Anyone can lay ink into someone. To do it competently, and to have it to be artistically and visually appealing is a different story.

**Do you do a lot of conventions to promote your art?**

I haven't done any. I went to Monsterpalooza in Pasadena a few weeks ago. Partly as a fan and partly with an eye open towards getting a spot in the future. I'm 3000 miles from home and was

surrounded by people who collect my art, people I've worked with in the industry, people I knew from social media, other artists who I admire and respect. It was a real eye-opening experience. It was very unexpected to be so far from home and feel like I was among friends. So I'm leaning towards doing that in the future. It was just really a lot of fun.

**Can you tell us a little bit about your professional art career history?**

That's like a trick question to me. I've done quite a bit in a lot of different areas. Since I was 16. Which wasn't exactly yesterday! Haha! But rather than tell you what museums my prints are hanging in or what big companies I've worked with or the various art-related things I did just to get by, I think the most straightforward answer I can give you is that my career history is about perseverance. I painted my ass off day in and day out for a very long time before anyone started to notice. Out of passion. I wasn't even thinking about any kind of recognition. I was happily tattooing, minding my own business when a very serendipitous, chance meeting with someone in the industry encouraged me to start posting my horror art on social media. And here we are now. So I think if you're going to use words like "professional" and "career" then you have to consider things like the fact that I do this out of love and passion. For art, for monsters. When no one was looking. In my experience, if success and money are your motivation, rather than love and passion, then you're likely to be very disappointed in the end.



**Can you tell us about some of the new and exciting projects on your plate right now?**

I would LOVE to. Because I don't think I've ever been so psyched about something I've done before and that's saying a lot. I'm doing a somewhat gigantic acrylic painting of KISS onstage. KISS Alive era. Like 1975. Picture if the album covers from Alive and Destroyer had a love child. Smoke, lights, colors....all of it. I grew up loving KISS. Drawing KISS. And a ton of the monster people do as well. It's the same crowd. I was going to do a charcoal piece of just Ace. But after I thought about it I realized as a KISS fan and an artist that this painting NEEDED to be done. I've never seen anything like it and neither has anyone else. People are going to go nuts. The amount of work involved is insane. Even by my standards. But that's what I get excited about. I push myself. Hard. That's why I paint. I get off on that.





## Websit~~es~~

[www.horrormovieart.com](http://www.horrormovieart.com)

[Facebook.com/rob.birchfield.1](https://Facebook.com/rob.birchfield.1)

[Facebook.com/The.Horror.Movie.Art.of.Rob.Birchfield](https://Facebook.com/The.Horror.Movie.Art.of.Rob.Birchfield)

**Instagram:** @horror movie art of robb birchfield

# MUG MAKING WITH ANDREW COOKE



Photos by: Macy Stewart

## MUG MAKING PROCESS...

I use the slipcasting technique to make my mugs — this would be the industry standard. Because there are so many processes involved in the production of mugs I will just give a quick run-through to give you an idea of what is involved.

I start with a master sculpt of the mug and in the photos, you can see a new Frankenstein's monster mug I am working on. I use Monster Clay which is a wax based clay to make the master sculptures, use the medium or hard version.

Making plaster molds is an art form in its own right, check out Vantiki, he's the man! The best advice I can give is to research and take time to learn to make an object which will allow you to take a plaster mold from it. Your biggest problem will be undercut, think of a fish hook, an undercut works the same way and stops the clay cast releasing from the plaster mold.

Have a look at any plastic action figure, they will have a line running around the center line where the mold split. Get your head around how the process works.

You need to sink the master sculpt halfway into soft clay and use wood boards to make a wall around the object to hold the wet plaster which is

Where do I start explaining how a middle-aged, ex-car body man from Belfast is now making classic monster mugs?

I grew up around American cars and my dad ran a stock car track here in Northern Ireland and promoted it with a '62 Buick. At the age of 10, we holidayed in Niagara Falls with my mum's Aunt. I remember her getting me a big box of half-built car and trike models at a yard sale and in there were a few Big Daddy Roth creations so this is where I found Kustom Kulture and I was never the same again!

Fast forward and at the age of 40, I had to give up my career in the car trade due to arthritis in my wrist (old bike smash injury). This lead to taking a painting and drawing class in my local tech. After that, I took the big step of starting an art foundation and I just seemed to connect with ceramics. I then went onto a 3-year BA in Fine and Applied Art and Ceramics. It was tough, but I made it through all the bull and paperwork!

I finished my degree in 2012 and have been playing with mud ever since. And at last, I feel I have found my niche with the monster and tiki mugs. I think whenever you get to a certain age you look back at your childhood and I loved making the classic monster models so I have a blast with sculpting the monsters. I intend to do all the classic monsters, so keep checking #kookietiki for updates.

So in a nutshell, that's it and I love where my life has taken me.

[www.andrewcookeartist.com](http://www.andrewcookeartist.com)

Instagram: @kookietiki // Facebook: kookietiki

Follow hashtag: #kookietiki

poured over half of the sculpt. After this dries you turn over the mold and repeat the process. Again research plaster casting as it's a big part of the process.

The plaster mold takes around 2-3 weeks to dry before use. The best way to describe how the mug is made is to think of Easter eggs where the hot chocolate is poured into an egg-shaped mold and after a short time the chocolate is poured out and a thin chocolate shell is left in the mold to cool.

In the slipcast process we have a dry plaster mold which is porous so whenever you pour the slip, (liquid clay) into the mold the plaster wicks away water from the surface of the slip drying the clay and making a shell. The longer you leave the slip in the mold the thicker the walls will get. I usually pour out the slip after 15 mins but this all depends on clay type and how dry the molds are. The length of time you leave the cast to dry before removing the mug from the plaster mold again depends on clay type and the complexity of the master sculpt. I only make one mug a day from a plaster mold.

After the cast dries enough to be released and handled they are taken from the mold and left to start the drying stage. There are 3 stages of clay drying: soft,



leather hard, and bone dry. Again research these as clay needs to do its own thing. Dry too fast it will crack, so you need to know the process.

There is still a lot of work to do as there will be cast lines to clean up and details can be added. I do this at the leather hard stage which is when the clay carves cleanly and feels damp. At the bone-dry stage I sand and finish the mug before the first firing which is called the Bisque firing. The mugs have to be dry throughout or they can explode so it's all about the process, so no shortcuts. Bisque firing is to 1000 degree centigrade. This takes around 12 hours and around 24 hours to cool. The mugs are now ready to get the first color. I mostly use an airbrush and a fine hairy brush to apply the ceramic underglaze color, so lots of masking and time. I then Bisque fire again which sets the underglaze and allows me to add an oxide wash to give an aged effect.

The last stage is to give the mugs their clear glaze coating and for this, I use a spray gun, which gives a nice flat finish. The final firing is to 1180 degree centigrade which gives a good color effect and toughness to the mug. And if all that goes to plan the finished mug is ready to enjoy.



# GO APE!

The illustration process of Gnarly Magazine's latest t-shirt design. Illustrations by Jared Moraitis.

Gnarly Magazine recently commissioned **Jared Moraitis** of BeastWreck to illustrate a Planet of the Apes-themed t-shirt design. We were very specific on what we wanted, which was Cornelius from the original Planet of the Apes movie, riding a chopper, with the words "GO APE!" somewhere in the design, all while having a retro/70s vibe. Take a look at the progress shots, from initial idea sketches to our final color version selection.



Concept 1



Concept 2



Concept 3



Concept 4



Concept 5



Gnarly's revision mockup



Final sketch

Out of these, concept 5 was the one we liked most. We wanted Cornelius to be riding a chopper with ape hanger handlebars so it tied in with the "GO APE!" theme. We liked how Jared had the orange circle behind Cornelius on all of the other concepts, so we suggested moving the "GO APE" circle from Concept 5 from the right to the left, behind Cornelius. We sent Jared back a really crude mockup of what we were thinking. See below left...

Based on our feedback, Jared sent back a final sketch to approve...Perfect! We approved the final sketch and it was now just down to inking and coloring this bad boy. We believe Jared wanted us to lose our minds because he sent back four amazing color scheme concepts for us to choose from! FUUUUCK! Decisions, decisions. Check 'em all out below...



Color concept 1



Color concept 2



Color concept 3



Color concept 4

All color concepts were amazing, but concept #4 jumped out the most. Color concept #1 probably had colors more closely resembling the color palette of the original Apes movie, but concept #4 was why we chose Jared to do the illustration in the first place. It had that BeastWreck POP that we wanted! Order your t-shirt today!



# MONSTER QUICKIES!

## GOZILLA HELMET

by East Side Classic

Web: [spacegianthelmets.com](http://spacegianthelmets.com)

Instagram: @\_space\_giant



## FRANKIE

by Russell Murchie "MOW"

Instagram: @russell.murchie



You'll be seeing a lot more of Russell's work in the next issue of Gnarly Magazine!



OPENROAD  
COMMUNICATIONS  
[openroadpr.com](http://openroadpr.com)

**How do you handle so many people wanting to ask you Misfits-related questions? Does it get tedious for you or do you embrace the love?**

I'd love to answer those questions but my manager was told: "Doyle is not in the Misfits" by that organization. And I am only allowed to reply: "I am not at liberty to answer that." (legally)

**You're on a big tour now with your solo band, DOYLE, but I'm curious if you have fans screaming for Misfits songs. What's that like? Do you oblige?**

Nah. They all seem to be Doyle fans now. And, no, I would NOT oblige.

**How would you describe your band? And what should they expect at a live DOYLE show?**

We don't sound like anybody and expect to be brutalized.

**What's the creative process like for your band when writing songs? Is it a collaborative effort with the entire band or do you write and arrange everything and present it to the band as a "learn this" type of thing?**

I write all three instruments: guitar, bass, drums and musical arrangements, then record them and give them to Alex Wolfman Story (Doyle vocalist/lyricist/vocal melody writer), and he finishes them.

**Can you name some of the albums, bands and/or guitarists that have influenced your music, writing, and stage performance?**

I can not. Too many.

**Is there one show, or music-related moment, that you can say you will remember forever?**

Meeting Alissa White-Gluz.

**What's it like when people hear you're a vegan? Is that a health choice for you or something more?**

Ethical/environment/health/pissing off assholes.

**What's on the horizon for Doyle the man as well as Doyle the band?**

More music/more life...

**What advice would you give to the young guns out there in their garage or basement, wanting to "make it" in the music business?**

Don't waste your life learning arpeggios and G clefs. Learn how to write great songs, get a great singer and be a great performer and have killer imagery.

You can find Doyle online at [OfficialDoyle.com](http://OfficialDoyle.com)

STEP-BY-STEP  
PAINTING

# BRIDE OF FRANKENSTEIN

BY AUDREY FUNK



1

After choosing my image, I print off a copy as big as I can get it on 8 1/2 by 11-inch paper. I grid all of my pictures, which is a technique used for hundreds of years by artists in order to get accurate proportions. (I'm also an art teacher!) I grid my print off using half-inch boxes, then, depending on the canvas size I grid my newsprint paper (which is basically thin, "rough

I love painting classic movie monsters. Since I was a kid, I was inspired by all the killer Famous Monsters covers, especially the art of Basil Gogos. The Bride of Frankenstein has always been my favorite Boris Karloff movie. I still remember getting the VHS for Christmas when I was in second grade from my favorite uncle.

In this article, I will give a step-by-step of my process, from start to finish, of my latest painting based on the Bride of Frankenstein.

Instagram: @madmonsterlady  
Etsy: [www.etsy.com/shop/madmonsterlady](http://www.etsy.com/shop/madmonsterlady)



draft" style paper) using 1-inch boxes. You can go higher in order to enlarge bigger, you just need to make sure your boxes are square.

I then go box by box, drawing the image onto my newsprint. I try to focus just on how the lines look within the box, and exactly where they're located. Sometimes our brains try to draw what we "think" something looks like rather than what it actually looks like. If I'm having an especially difficult box to draw I may turn everything upside down, which also helps to just

focus on drawing the lines. I also try to focus on what shapes are created in the negative space within each box, this helps me to see if my lines are accurate.

It's usually after I've drawn the portrait, that I prepare my canvas background. I use acrylic paints because they are super easy to work with. I use Chromacryl paints and use a variety of Windsor Newton brushes. With acrylics, if you make a mistake, you can just paint over it, or sometimes just wipe it away with a wet paper. I usually pick colors which are medium to dark in values, that way I can use them later for deeper values when I'm painting; it's quicker and easier than having to remix more darks later, and it helps give more depth and realism to the faces that I paint.

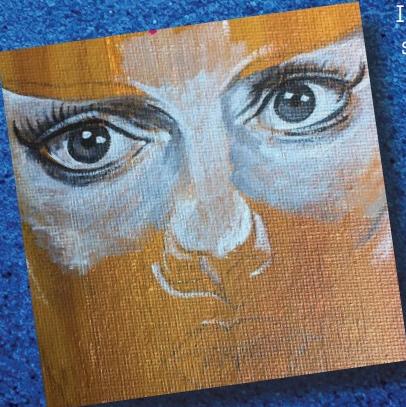
I choose around 3 to 4 colors for my backgrounds, which I apply in quick vertical strokes. I overlap colors and also let them mix together. I don't plan exactly how the background will turn out, just keep applying the paint. I love to let the natural canvas show through, so I rarely cover the whole background. When I visit art museums, I love to get as close as I can to the works, to see the brush strokes and the canvas. It makes the paintings come to life and makes them more real to me, so that's why I leave a small space unpainted.

## 3

Next, I transfer my image to my canvas by putting my drawing onto a window backward, then scribbling graphite onto wherever I need to transfer my lines.

I put my newsprint drawing on top of my canvas, with the graphite scribble side down, then pressing firmly, redraw over all the lines. This pressure on the front combined with the graphite on the back transfers the image onto the canvas. The pencil lines are still visible, even if the paint applied is black. You may need to just move the canvas side to side in a good strong light to see it.

I still use my original pencil drawing for reference, and I still use the original photo as well...the ENTIRE TIME. This is something I always do, and always tell new artists to do. It is important to study your references while you're painting, in order to get it as accurate as possible. Unless you have a photographic memory, you're not going to remember where every line or every shadow was.



I always start with the eyes and work my way out on the face. This color scheme for the Bride was black and white, so I did not use any flesh tones. If I was doing color, I would incorporate

## 4



## 5

flesh tone to the outer eyelids and so on as I go. For the eyes, I start at the pupils and work my way out. If you add shadow towards the top of the eye and on the sides, it makes it look more realistic. Also, when painting eyes make sure to add highlights (the white dots). If you don't, the eye looks dead.

Once I have the eyes done, I start adding layers of washes for highlights. A "wash" is created by getting paint on your brush, then dipping it in water. This waters down the acrylic, but still maintains some of the original pigment of color. I use this technique along with my dark backgrounds to obtain the depth of value to my paintings. I also apply dark washes for areas that need to be darker than what my background value is.

I use this back and forth, light and dark wash technique over my whole piece. I then go back in, adding harsh whites or harsh darks, in order to add emphasis to certain areas, and for details. This helps to make the painting "pop."

For the Bride's hair, I blotted my brush like a sponge, to get the spotted look, then took a small detailing brush and added white strands on top.

## 6

I utilized my background color for the gauze on her hands, and did light washes of grays and whites, allowing the color to show through, which helped to contrast the stark white of her robe.



# MONSTER QUICKIES!



**FRANKIE'S FELONS**

by Leigh 'Malicious' Kuilboer

Web: [malicious.com.au](http://malicious.com.au)

Instagram: [@maliciousart // Facebook.com/malicious.com.au](https://www.instagram.com/maliciousart)



**WOLFMAN**

by Audrey Funk

Instagram: [@madmonsterlady](https://www.instagram.com/madmonsterlady)

Etsy: [www.etsy.com/shop/madmonsterlady](https://www.etsy.com/shop/madmonsterlady)

# CONTRIBUTORS WANTED

- Editorial
- Humor
- Comics
- Human Interest Stories
- How-To's
- Interviewers

E-mail: [GnarlyMagOnline@gmail.com](mailto:GnarlyMagOnline@gmail.com) for details.



**Gnarly**  
MAGAZINE

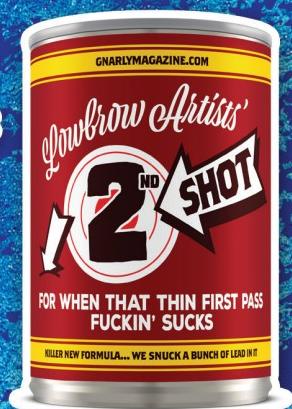
# GNARLY MERCH



Current and Back Issues

T-shirts

SUPPORT  
YOUR LOCAL  
PINSTRIPER



Stickers

[GNARLYMAGAZINE.COM](http://GNARLYMAGAZINE.COM)

DOUGLASS  
AND THE  
MOVIE



MAGINNIS

# OUTING TO NOWHERE

## PART 1 - BY "DOC" CLANCY

They had set off first thing in the morning under heavy cloud cover, driving down the twisting two-lane blacktop as it snaked through the mountains and darting through banks of fog that clung to the earth, jealous of their celestial brethren. "Let me see that telegram again," Rev. Holyoak said, turning to the powerfully built woman sitting next to him. She handed him the note, giving him a quick chance to accidentally look at her legs. She was a lot of woman this one. In the ring, they called her the B. F. M., the Blunt Force Mama. She hadn't told him her real name, so he called her "B." She didn't seem to mind. She looked out of place with her massive, steely body in that long sleeved, short dress with her wide shoulders bare. She was every bit a woman, although there was enough of her for two. Holyoak's white-collar started to itch, as it often did when he felt his lust rising, and he stretched it away from his neck before looking down at the note:

**AZ SR16 KEEP DRIVING COME QUICKLY  
MR P**

The first and most obvious problem with this was that there wasn't a State Route 16 in Arizona. A worse problem was that they had just found it, right where the self-styled "half-breed shaman" on the Reservation had said it would be, his smile wicked and reeking of days of heavy drinking. The sign was old and rusty, "State Route 16" emblazoned along with a swastika-marked arrowhead within the shape of the state.

"I don't like this, Xavier," said B., her Texan voice, as big as the rest of her, filling the car.

"It's okay. The Indians used that symbol too. It's just a coincidence. All the signs out here looked like that before the War."

"That's not what I mean and you know it," she pouted uncharacteristically. "That symbol means power. It marks this place as a crossroads."

Holyoak nodded silently as they turned past the sign and onto the route. They drove in silence for awhile. He started to feel something uncomfortable as if they were being watched. His steel-blue eyes darted along the roadside and he took notice of an unusual number of black birds perched on nearby rocks as the road became narrower between the mountains. And there still hadn't been a break in the clouds. They seemed heavy, darker, and low, as if they meant to smother them in the narrowing road.

B.'s nails bit into his arm. "Xavier! They're everywhere!"

He pulled his arm away, irritably. "What're ya yelling for? They're just birds! When did you become such a waif?" She retreated, hurt. It wasn't like her to be so soft and timid. And it wasn't like him to be so brusque. Truth was he felt those birds with their shining eyes pressing on him, felt the ride get tighter with every mountain turn. He focused straight ahead on the road, taking off his collar and putting it between them, pulling at his shirt to cool his neck.

"Look," he said. "I'm sorry. This place is giving me the creeps too. But it's just birds, I'm sure—" Suddenly a great black bird smashed into the windshield, spattering its blood and brains and dung in front of them before its corpse tumbled over the car. Holyoak swerved, almost missing the sharp turn that took them into the next valley. The tires squealed, Holyoak grunting as he struggled to hold the wheel. The shriek continued after he righted the car and he realized B. was still screaming. She caught herself and looked away embarrassed, her dark, Jane Russell hairdo bobbing as she turned her head. It was even darker in this valley, the clouds were still heavy, but it should have been morning still if not noon and it was as dark as dusk. Holyoak nudged B.

"It looks like you were right to get spooked."

They were descending into a wide valley and the mountains rolled on before, crowding the horizon. She looked forward through the windshield, craning her neck to see the sky. A great swirl of black birds was revolving in the sky like a galaxy being born in the darkness. They drove on.

#

"Must you drum your fingers like that?" B. asked, an edge in her voice. Holyoak emerged from his reverie, stopping the beating motion of his fingers against the steering wheel. He let out an audible sigh from behind gritted teeth.

"We'll need to stop for gas soon," he said, eyeing the gauge curiously. The gas tank should have been empty a long time ago. B. said nothing. Holyoak impatiently swept back a few stray hairs and kept driving, his nerves tingling with irritation. An exit sign appeared on the horizon. The sky was the same shade of cloudy gray it had been for the last few hours, but as he got closer, he could make it out:

Welcome to Prospect  
Exit on Scatterbrain Lane

The words "NO GAS" were crudely painted underneath. Nonetheless, he steered the car towards the exit.

"Why are we stopping here, Xavier? It says there's no gas anyway."

"It's the first sign of anything we've seen for hours, B." he said, tightening his square jaw and trying hard to swallow the bite in his voice as the tires ground against the dirt road of Scatterbrain Lane. They rode past the remains of a burned down trailer, its more solid parts standing up like the ribs of a great animal carcass. Feral cats, huge and hairy, watched them from the wreck with shining eyes.

"Xavier..." she started to say.

"Hush! The gas station's right ahead. We can at least find out where the next town is before we slink off like scared children," he responded forcibly, feeling a little rush at treating such a rare woman so commandingly. He immediately felt ashamed. B. turned to the window, stiff and silent.

A young man in a shabby attendant's uniform emerged from the little gas station as their wheels ground to a stop. He was tall and thin and Holyoak had to admit that he gave him a tinge of primal discomfort to look at. His eyes were just a little too far apart and although it was darkening, his acne-scared skin looked the wrong shade of green for a healthy human being.

"No gas, mister," he shouted running towards the car. He stopped, seeing B., and started giggling uncontrollably. "Oh, hiyah missus. We don't see too many ladies around here. I don't mean to be starin'."

B. turned back, scowled at him, and then continued her ruminations on whatever lay beyond the window. Despite his protestations, the attendant, who was named "Obi" or was wearing Obi's clothes, continued to lean into the window, staring at B. Xavier liked the smell of him even less than his looks.

"Listen, Obi is it?"

Obi nodded.

"Obi, I know you don't have any gas here, but I was hoping you could tell me where the nearest real town was, someplace where we could get something to eat and fill up."

"I don't know much about any other towns nearby excepting Prospect," Obi said thoughtfully rubbing his chin. "I got a phone you can use, but I don't know who you'd call."

"That's fine, Obi," Xavier said, opening his door without giving the lad much time to get away, and taking his collar from the bench seat next to him.

Obi lead the way into the store, looking back briefly just as Xavier was working the stiff white collar into his shirt. He

seemed to sneer uncomfortably but quickly laughed it off.

"Sorry," he said, "we get even fewer reverends than we do pretty ladies out here."

"It's okay son, if I could just use your phone."

"Yes, mist-reverend that is, it's right through here." Obi pushed open a tattered screen door that couldn't have kept out one of the wild cats they'd seen, let alone an errant insect, and indicated an old-style wall telephone. Picking it up, Xavier heard a few loud clicks and then a labored wheezing that sounded unearthly over the poor line.

"Hello, operator?" he asked unsurely.

"How can I connect you?" came the reply, sounding far away and warbling like no sound from a human mouth could. Surely a bad connection.

"I'm passing through and I was hoping you could direct me to the nearest town with gas."

"Hold please." The voice was labored and thick.

Xavier absently looked around. Every wall was covered in tacky knick-knacks: Gimmicky animal heads, like a jackalope, a two-headed gila and other things he didn't recognize. A couple of overlapping pin-ups near the phone caught his attention, and he looked through them. At least these seemed normal enough, except for the disturbing, handwritten captions that boldly implied their author's unusual tastes. He noticed that there was a calendar behind them and moved them aside, spinning them on their tacks. A nude photo adorned the calendar, a lithe green-skinned beauty with a typically surprised expression, kneeling and demurely pressing her three bosoms together. Miss Reapingmoon 1958. The 8th, 16th, and 40th days of Reapingmoon were marked on the calendar with arcane symbols.

Before he could decide what he thought of this unearthly artifact of earthy passions, a clatter came from behind the counter where Obi stood, straining to catch another look at B. through his window. Awkwardly, he gathered up the oil cans and other detritus that he had scattered carelessly to the floor. Xavier turned at the commotion, and as he turned back to the phone, spotted an ornate fez proudly displayed on a nearby table. He recognized the style and placed the phone's receiver aside. The fez was marked with the image of a long, curved sword and with the words "Mn. ADEPT" in rhinestones: A Silver Sabreman's ceremonial headgear. He picked it up and saw a ring of dried blood staining the inside.

"Hey, don't touch that!" Obi said, noticing that Xavier had moved away from the phone and trying to get around the mess behind the counter to stop him.

Xavier bolted for the door, waving his arms wildly at B. as he passed the threshold. She was standing by the car door

looking at her surroundings in the eerie, ambient half-light. She sprung into action as soon as she saw him, not the timid driving companion of the day but the fighter that Xavier knew her to be. She picked up a crate from near the car, lifting it over her head with her thick arms and launching it past Xavier to strike down Obi just as he emerged from the shop, a jagged, rusty dagger in his hand. Obi fell to the ground with a grunt, the dagger clattering on the wooden porch.

The scrape of rubber against the dirt road awoke Obi from where he lay, and he muttered a curse in some forgotten language at them as they sped away back into the unknown.

#

They had been speeding into the night for some time before Rev. Holyoak relaxed his foot on the gas. The night was dark and cloudless and something that he couldn't make out was wrong with the stars. Beside him, B. sat dozing. Her breath was even and calm and that filled him with quiet rage. He spoke aloud, pretending not to realize she was sleeping.

"I think I have some idea where we are," he said flatly, squinting at the peculiar stars. B. came to, looking around. "Nice of you to join us," he said with an icy edge in his voice.

"I'm sorry, Xavier," she said, stretching her long, muscular arms. He ducked away dramatically, scowling. "Gee," she said, crossing her arms, "I'm sorry." Her voice was sarcastic, but there was a hint of real hurt there too. He thrilled at it for an instant before the bitter taste of self-loathing uncoiled in his gut.

He straightened out. "It's alright," he said guiltily, craning his neck at the unfamiliar constellations. "None of these stars are right," he said under his breath, like a curse.

"What gives?" she asked. "I thought you said you knew where we were."

"I said I had an idea where we are." The road veered suddenly and he did curse as he pulled the car tightly around the bend, tires squealing as the headlights cast their dancing pools across the barren road and the rocky crags on either side of them. B. dug her nails into his arm. A feminine gesture, but with her strength a horrible press of spikes, tearing his jacket, shirt, and flesh. He wheeled around, hand up as if to strike her and in that split second saw not terror, but wild malice in her eyes. She pelted the side of his face with the back of her hand, his world momentarily encapsulated in the dull thud of his head bouncing off the driver's side window. He slammed the brakes, a cloud of dust filling the headlights in front of them.

"I wasn't going to hit you," he said. He felt as much like crying as he ever had, as if every bum rap of his life had come back to him at once.

"You should have!" she spat back, she was splayed out in the seat and against the door, like an animal about to pounce. "I deserve to be punished! If God wants to punish me through one of his servants than it's only right!" She rolled her head back, great tears escaping her eyes.

"I'm no man of God!" he whimpered. "I've loved women, got a kick out of the power of righteousness - I'm a fraud B., a fraud!" He had reached across to her, was shaking her. She was becoming hysterical.

"You don't understand," she moaned. "I couldn't give up my life. I knew what I was doing when I got in the ring that night, I knew what would happen!" He was holding her now, holding on for her or for himself - he couldn't be sure. "I couldn't be a mother, couldn't bring a child into my world, I couldn't"

"A world like this one," he said, his eyes bulging, his teeth gritted. "Filled with men like me who claim to follow the light while crawling in darkness." Over her shoulder, he saw the sun rising through her window, like no sun he had ever seen. A thin circle of light like a permanent eclipse, flaring sharply but bringing no brightness or color to the inky blackness in sky, and casting the landscape in sharp relief where it touched it.

"God has abandoned us, Xavier," she said looking into his eyes, her wide shoulders shivering.

Xavier felt himself sink into the lowest depths of feeling, but there he found a spark, something which rang defiant against her words. "No!" he shouted, shaking her again, her hair tousling about her face. "Never!"

He became calm again. "B., it's this place. I had thought it before but now I know." Her body relaxed and she sat back in her seat, eyeing him suspiciously. "The Silver Sabremen believe in a place they call 'the Gloaming' that runs alongside our world like the deep currents of a river that looks calm. They say it can be reached by any number of byways."

She was interested, and her skeptical look was better than the suspicion and fear of a moment ago. "Or highways?" she asked.

He nodded and continued, gesticulating wildly: "The Gloaming is like our world but it's broken. It's dangerous. Even top adepts in the Sabremen are fearful of it."

"It was the Sabremen who gave you this assignment, wasn't it?" she asked.

He nodded. "And it was the fez of a Sabreman, kept as a trophy, that alerted me to danger back in Prospect."

"So you think we're in this 'Gloaming?'" she asked, calm but still incredulous.

"Does that look like the sun to you?" he asked, gesturing out the window behind her.

She gasped. "But Xavier..."

"It's this place, B. It turned us against each other and then against ourselves. I had always assumed that it was a metaphor, like so much of their kooky religion, but I look at that abomination hanging in the sky and—" He took her hand. "God hasn't abandoned us, B. And I'll stick with you if stick with me."

She smiled, her grip tight on his hand, and wiped away a tear from either eye. "Let's keep going, I think I saw lights in the valley before we stopped here. Maybe we can find a place to regroup and... I'm starved, Xavier." She smiled.

"Me, too," he said, smiling himself as he put the car back into drive and slowly pulled onto the road again.

#

They had seen lights in the valley, although it was only a solitary shack, casting long, bright rectangles from its front door and windows. A line of twisted, gleaming shapes was parked along the side: hotrods, but not based on any model they had ever seen back in what they were coming to think of as the "real world." The lines of the chrome on each of these unique rides was glinting in the light of a neon sign that read "EAT AT AZOG'S."

Xavier parked the car away from the others, in a patch that was darker even than the rest of their surroundings. Cautiously, they got out of the car and walked to the bright light of the doorway. It looked like a typical diner inside, or rather like dope fiend's dream of one. The attendant at the counter squinted curiously at them as they entered. He was dressed in a sickly green apron and sweat-stained paper hat. All the physical attributes they had seen in the gas station attendant back in Prospect were pronounced here: His skin was definitely green and his eyes were decidedly too far apart. Something in his look made Xavier glad he had put his collar in his pocket on the way in.

Seated at the booths were all manner of misproportioned guests, all dressed for a night on the town. At one table was a group of men with over-wide mouths and low-brows. Each seemed subtly a different shade of unhealthy: one blue, one pink, one as green as their friend at the counter, but their hair was greased back in flawless pompadours and they wore well-ironed, matching bowling shirts with bats embroidered on them. When B. stepped into the diner behind Xavier, they smiled lasciviously at her, revealing how full those wide mouths were of sharpened teeth. One licked his eyebrow smooth before leaving his long tongue hanging out of his mouth. B. glared calmly back, straightening her dress beneath her as she sat at the bar, her back to them. Xavier smiled as he sat down next to her. He was glad to see her be

herself again.

The attendant approached them, still trying to measure them up. "What'll have?"

Xavier looked up at the menu on the chalkboard behind the waiter. It was covered in eldritch runes he couldn't read and in strange names that he couldn't understand. "What's good tonight?" he asked.

"How about a grenburger?" B. interjected. "That seems normal enough."

"Between you and me," the server said, leaning in. "Not so fresh right now. The gren's almost dead and the meat's getting tough." B. gulped hard and turned away. Xavier wasn't sure if it was the description of the food or the smell of the attendant that put her off. It wasn't that he smelled bad exactly, he just didn't have that subtle smell of people that you never notice unless it's off.

A small man in tweed approached the counter. "They'll have the felb salad I think, Hiram." The little man insinuated himself between their stools. Xavier nodded and the waiter went to the back. "It's the least offensive thing on the menu I think you'll find. My name is Mr. Nizbert, and I do hope you won't judge the local food based on Azog's cooking." His smile was pronouncedly crooked to left and his hand was cold and clammy as he gingerly took theirs. "You are Mr. Phillips' associates, I take it?"

Xavier nodded. "Do you have something for us?"

The waiter emerged with two cracked salad bowls full of chucks of spiny succulents and something brown and gelatinous. B. dug in, concern marking her face until replaced by relief after the first chews. Xavier followed suit. It wasn't bad. It wasn't good either.

Mr. Nizbert had been cleaning his glasses, and now produced a note from his tweed jacket. The envelope was marked "Rev. Holyoak." The attendant saw it and his eyes widened.

"You're the Reverend Holyoak?" he asked, anger and fear in his voice.

At this the monstrous bowling team behind them took notice, leaving their table and surrounding them at the counter. A big one, the leader, put his hand on Xavier's shoulder. "We know you. You're the one they call 'God's Hitman.'" Xavier looked at B., who stopped chewing and changed her grip on her fork. Mr. Nizbert inched away, quietly.

"Hey, Bugba, I think maybe we should show our friends outside," the creature, the green one, holding him said, drawing a laugh from his friends. B. spun around knocking one of their assailants back and jamming her fork awkwardly into another's gut - the pink one - producing pinpricks of

blood on his immaculate bowling shirt, directly below where "Bugba" was embroidered. He quickly stepped back and reviewed the damage.

"Now that's gonna stain!" he shouted, his voice low and gravelly, the bone through his nose wobbling as his nostrils flared with rage. He started at B., expecting to scare her, but she took two steps forward instead, her heels clicking methodically on the floorboards, and belted him square between the eyes with a left cross. Bugba fell drooling as his friends attacked in force, three against two. Xavier put up his dukes, backing against the bar – behind which the attendant crouched, whimpering – and fending off two at once, the orange and the green who seemed to be the leader of the pack. B. made two smooth sweeps at the legs of the blue one, drawing out the space between them. Xavier couldn't keep his eyes off those long, muscular legs of hers, and it was fortunate that he wasn't the only one: He finally got an opening and pelted the leader repeatedly in the face with a series of well-timed rabbit punches that dropped him crosseyed. B. meanwhile leaped onto a nearby table and launched herself at her opponent, pinning him down and holding her fork to his throat. Xavier's other opponent held up his hands with a shrug. His shirt said "Runt." It seemed appropriate.

"Let's go B." Xavier said. She lifted herself slowly off of her fallen foe, who was starting to look like he was enjoying himself. He let out a long whistle as he watched her go, causing her to turn back and shoot the fork at him, leaving it vibrating with a twang in the floorboards an inch from his head.

Mr. Nizbert approached the pair as they reached the door. "You should go quickly before their boss gets here." He urged them out with a hand on each of their backs. "You'll meet Mr. Phillips at the Monastery of Leng. Read the letter on the road – it will guide you the rest of the way – and for Dagon's sake cover up! There's a moonquake coming."

The night air was still as they walked back to the car. The shadow of "Runt" darkened the doorway. "Yeah, y-you better leave!" he stuttered. "The Clipper'll take care of you!"

Their eyes adjusted as they approached the car. A tall shape stood over it. Xavier's first impression was of the sort of "wolf" cartoon that you might see in a girlie mag: wrinkled suit, crumpled top hat and all.

"Nice wheels, brother." Came the voice, smooth and very low. "What is it?" The question was sincerely posed. His hairy hands ran over the lines of the car.

"It's a '57 Bel Air." Xavier responded defensively.

"You know, I hear what sounds like a couple of roughs messing up my boys, but I smell a woman!" The figure laughed maniacally as he turned. The face was the fanged

and snouted face of a wolf, but a single bulging eye rolled about in the center of its forehead. He threw his head back and howled at the sky. A great gold necklace – the word "Clipper" – glinted in the light of Azog's neon sign.

Just then the ground heaved, and the thin ring of light that stood for the sun widened on one side, casting harsh shine and deep shadow on the knotty, twisted and thorny, cactus-like plants that dotted the landscape. The Clipper covered his face with his hairy paws, but B. and Xavier's unprotected skin seemed to blister and smoke instantly. B. ran to the driver's door on the other side of the car, while the enraged Clipper tossed Xavier around by his lapels. B. turned the key and backed the car away from the scene, leaving the passenger's seat towards Xavier.

"Get in!" she shouted, opening the passenger door as she saw a momentary break in the tussle. Xavier sprinted towards the car and rolled into the bench seat. B. was off before he had the door closed, the silhouette of the Clipper filling the rear view mirror as he watched them, howling at the wavering moon in rage.

Xavier scrambled in the glove compartment, producing two pairs of driving gloves and two pairs of sunglasses. "What is this?" B. screamed, tearing two lengths of fabric from her dress, and wrapping one around her face before handing the other to Xavier.

"I don't know," he said, covering his face and hands and giving B. the extra pairs. "Some kind of radiation if I had to guess."

"Monster bowlers, the big bad wolf, and a radioactive sun?" she said with a smirk that Xavier could hear in her voice. "Tell me again about this Gloaming theory."

There was a sharp dip in the road and B. had to swerve to compensate.

"Careful..." Xavier said.

"Worried about your car?" B. asked, that same smirk in her voice. "Don't you trust me?"

"I trust you, B." he said, a smile in his own voice. "I trust you."

## TO BE CONTINUED...

**"Doc" Clancy** lives in Santa Clarita, California with a belly dancer girlfriend and a print copy of *Gnarly* #1. You can't have either. His work has also appeared in *Bachelor Pad Magazine*. You can follow **@docclancy** on Instagram.

# MONSTERTOWN COMICS



## GET GNARLY MAG ON YOUR DIGITAL DEVICES!

Digital copies of Gnarly Magazine are available via Readly and Magzter.

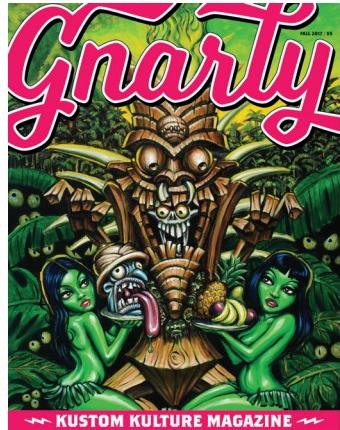
 **Readly**  
 **MAGZTER**  
DIGITAL NEWSSTAND  
TAP • READ • ENJOY

For more info, visit [Readly.com](http://Readly.com), [Magzter.com](http://Magzter.com) or look for the apps in your favorite app store.





**BACK ISSUES!** The world's #1 kustom kulture art and lifestyle magazine, featuring: pinstripers, sign painters, lowbrow artists, tattooers, sculptors, hotrod & motorcycle builders, short stories, comics, step-by-steps, and much more! Don't miss an issue. Back issues and subscriptions available.



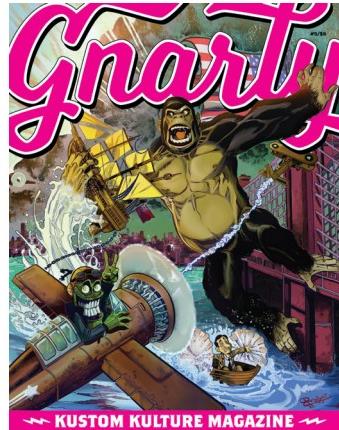
Issue #2 - Fall 2017  
Featured artist:  
BIGTOE



Issue #3 - Winter 2018  
Featured artist:  
Darren McKeag



Issue #4 - Spring 2018  
Featured artist:  
Brian Allen



Issue #5 - Summer 2018  
Featuring: Reggie Bügmüncher  
of Olde City Sideshow

[WWW.GNARLYMAGAZINE.COM](http://WWW.GNARLYMAGAZINE.COM)



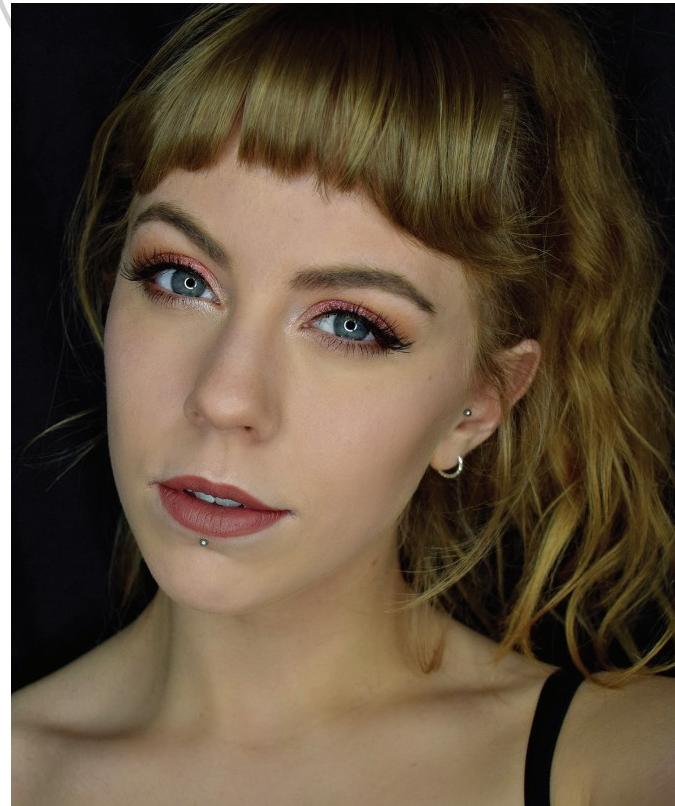
**TOOLS OF THE TRADE**

[vondago.com](http://vondago.com)

# SMILING LADY

## STEP-BY-STEP HORROR MAKEUP WITH JESSICA PARKER

Hi! I'm Jessica, I'm 24 years old and I have an unhealthy obsession with all things fantasy and horror. I've always been a lover of the genres, whether it be films, books or games, and in my early teens, I began experimenting with special effects makeup. I would endlessly recreate photos and tutorials that I found online to the point where family members no longer seemed surprised when I came to the dinner table with a missing eye or horns. After studying Art & Design at college and having absolutely no clue what I wanted to do with my life, I began posting photos of my make up to Instagram to prevent myself going completely insane in my various retail jobs. I started using my parents' camera rather than my phone, I found a free photo editing website and I ordered a cheap ring light from Amazon. After months on Instagram, I had finally built up enough confidence to begin creating tutorials for YouTube, something I had been dreaming of since the very first makeup tutorial I watched, and now I've been doing that (not totally consistently) for about a year and a half. It's proven to be a long and slow road, but I've discovered how much I truly adore sharing my creations and teaching people that are starting off in the exact same way that I did. I've found such an incredible community online, full of people that are just as weird and creepy as me, and it's something that I plan to turn into a career for myself. I will never stop trying to learn and improve at what I do and it is beyond cool to finally see that start to pay off.



Instagram: [@jessicaparkermakeup](#)

Twitter: [@JParkerMakeup](#)

YouTube channel: <https://tinyurl.com/JParkerMakeup>



### Step 1

Firstly, I made the teeth using a white air drying clay and constructed the mandibles out of tin foil. Once shaped, I wrapped the foil pieces in electrical tape to create a smoother surface.



### Step 2

I built up some clay over the top lip and chin area of a cast of my face to create some height, and covered those areas in a layer of liquid latex paste, which is a mixture of liquid latex and flour.



### Step 3

I stuck in the teeth and created gums with more latex paste, ensuring to also connect the two separate jaw pieces at the sides.



### Step 4

I added in the two sets of mandibles, coating them in more paste so they can be painted later. I also used string to create tendon-like connections between the top mandibles and the top jaw.



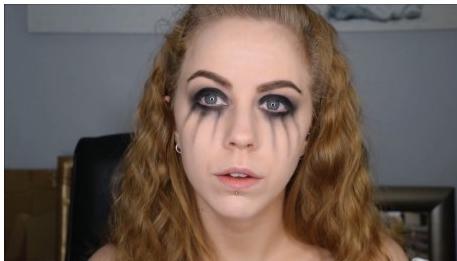
### Step 5

Once dry I painted the gums and mandibles red, adding depth and dimension with browns and blacks, and I used a light wash of yellow over the teeth.



### Step 6

I painted on a couple of layers of craft glue to seal the paint job into place, as well as to create a flesh-like shine.



### Step 7

In line with the artwork I was referencing, I messily smudged black makeup around my eyes and brought that down my cheeks to resemble tear tracks.



### Step 8

I used prosaide adhesive to attach the prosthetic to my face, ensuring all edges were flush with my skin. I also added some light blue veining to my forehead.



### Step 9

I used liquid latex on a wedge sponge to blend in the edges, doing about five layers of this until it appeared seamless.



### Step 10

Lastly, I blended the coloring of the prosthetic into my skin with various tones of concealer and I continued the tear tracks down onto the mouthpiece.



## THE VAMPIRA DIARIES: CONFESIONS OF A GLAMOUR GHoul

This isn't your typical Hollywood story. It's a story of a small town girl that moved to Hollywood and became a Vampire.

In real life, Maila Nurmi lived in Hollywood during the 1950s post-war era, coming from the 40s New York beat generation. Her relationships with budding actors such as James Dean, Marlon Brando, Tony Perkins and entertainer Liberace are fascinating. The "lost writings" of Vampira consists of entries from Vampira's personal diaries; press, pictures, and excerpts written in her own hand. Vampira is best known for her work with Ed Wood, Tor and Bela Lugosi in Plan 9 From Outer Space. The Vampira Diaries show you a whole different side. A hyper-creative individual that begins to push the boundaries as a woman by defying social stereotypes, challenging the status quo of feminine beauty, and inventing gothic androgyny. Long Live Vampira!

We caught up with Jonny Coffin, creator of Coffin Cases, owner of the largest Vampira collection in the world, and operator of the Vampira brand, to talk to him about his passion project: The Vampira Diaries.



# Vampira Diaries

## Q&A WITH JONNY COFFIN

### What is the motivation behind your work on the Vampira book?

What inspired me to do this book was I wanted to put together her body of work in one place. I began collecting Vampira memorabilia since the 1980s. I met Maila in the 1990s and got to know her. Over the years I have acquired a large collection of rare photos, scripts, press releases and original contracts. Vampira has so many dedicated fans, I thought I should share it with them. Plus, I felt it was important to keep her legacy alive and pull her out of the shadows. Many of the items in the book came from her personal scrapbooks and journals.

### Outside of her Vampira character, can you tell us a little bit about Maila Nurmi the person?

Maila had a complex personality. Above all, she was an artist, a visionary, animal lover, and a creative spirit. Like most tortured artists there was a dark side. She felt as if she was burned by the industry and blacklisted. This was something she never got over. I find in her diaries a lot of personal struggle. However, I must add that she was very professional

and a lovely creature from the Golden Age of Hollywood. In many ways, she is exactly what you would want her to be.

**The book is called *The Vampira Diaries*. Tell us what we can expect to see and read about once the book is published.**

My personal Vampira collection is so large it was hard to narrow it down for the book. I wanted it to feel more personalized so it felt as if you were reading through her personal diaries and scrapbooks as they are. I also wanted the reader to get some insight into the mind of this elusive Vampira character and the person behind the mask. The overall feel of the book will be how she mapped it out in her scrapbooks. You'll see a range of photos from her modeling days in Hollywood through the height of her career as Vampira. There will be some rare unearthed photos never before seen as well.

**You have a Gofundme page set up to help raise money. Is that for printing costs/marketing? Is this a self-publishing project?**

This is a self-funded project. It's the first book I've published and I want to do a limited number of physical copies instead of just a digital release. It will be a high-quality paperback with scores of photos and handwritten entries from her diary. I think there's something that people enjoy about holding a book in their hands. Of course, with self-publishing comes costs. I was so thankful there's a supportive horror-loving community out there that pre-bought the book. They're truly the ones that made it happen.

**Where will people be able to buy *Vampira Diaries* and when is the official release date?**

We're looking to complete the book mid-July 2018. The first low numbered copies will go to the people that helped fund the project. After that a limited number of books will be available at [www.vampira.net](http://www.vampira.net). You can always find more information on the official

Vampira Instagram and Facebook page.

**How did you go about your research? Were there family members you could reach out to?**

Most of my research was done myself in the 80s and 90s as a collector. Back then you could find old Hollywood film archivists that would have boxes of 8x10 original prints from classic old Hollywood films. I got to know a

lot of those guys and was able to dig through their archives. It was like a treasure hunt for me every time! I'd dig through boxes of prints to find one rare Vampira original print. I would also purchase old original negatives from aging photographers. It wasn't until 1999 when I met Maila and worked with her for several years that I really began to understand her as a person and the character Vampira. I learned a lot about her life as an underground celebrity



and a smart creative individual.

**Without giving away too much, can you talk about some of the fascinating things you've learned about Vampira/Maila?**

She was very fascinating. Maila was way ahead of her time coming from the 40s beat generation of artists and beat poets. She was a staple in Hollywood's fringe scene and had many famous friends before they became famous. Some of her best friends at that time were Tony Perkins, James Dean, Orson Welles, Marlon Brando and the list goes on. Maila was 33 when she did the Vampira show. Most of her friends were starving actors 10 years younger than her. She was with Tony Perkins when she got news of James Dean's death. She turned Elvis onto the song "Hound Dog" made famous by Big Mama Thornton, and it was his best selling single. She influenced the Misfits and came to a record signing in 1982 to support the band. She opened for the Red Hot Chili Peppers at the Anti-Club

in '82 reading from the actual diaries that I'm publishing. Vampira was such an influence on underground pop culture as she was way ahead of her time. She was a true original.

**Can you talk about how you became in charge of the Vampira property? What are your core responsibilities?**

It started with the contract I did with Maila directly in 2000. Over the course of several years, we developed a lot of product designs together. Most of the current Vampira products on the market are based on the original designs we created together. I feel a responsibility to keep the essence of the Vampira vision intact. This is something we had discussed in detail. I am now continuing on as promised.

**What about trademarks and licensing? Do you find yourself sending out a lot of cease and desist letters to companies trying to make a bunch of money using the Vampira likeness?**

That's the hard part of the business. It's something that you have to keep on top of constantly.

**Tell us a little bit about Coffin Cases?**

Coffin Case is a company I started over 20 years ago. Back then we only had our cornerstone product which was a coffin shaped guitar case. Now we're expanding into more music accessories like guitar cables, straps, effects pedals and more. You can find all that at [www.coffingear.com](http://www.coffingear.com) Over the years we branched into smaller coffin shaped cases for personal needs such as tattoo cases, makeup cases, overnight cases as well as clothing brands and much more. We have a Vampira signature series Coffin Case coming out Fall 2018 for all you Glamour Ghouls!

**Vampira and Jonny Coffin online...**

**[Facebook.com/officialvampira](https://www.facebook.com/officialvampira)**

**[www.Vampira.net](http://www.Vampira.net)**

**[www.CoffinGear.com](http://www.CoffinGear.com)**



YOUR SUBCULTURE HEADQUARTERS FOR **THE**  
**CREEPIEST** APPAREL, HOUSEWARES & GIFTS!

f i @SOURPUSSCLOTHING #SOURPUSSCLOTHING

**Sourpuss®**  
SOURPUSSCLOTHING.COM™



USE CODE  
**GNARLY**  
FOR 15% OFF  
YOUR NEXT  
ORDER!



K·U·S·T·O·M  
**KREEPS®**

MUSIC • MOTORS • MAYHEM

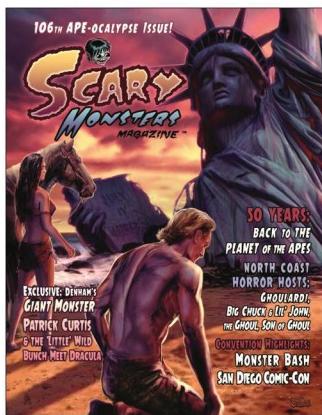
f i @KUSTOMKREEPS #KUSTOMKREEPS KUSTOMKREEPS.COM



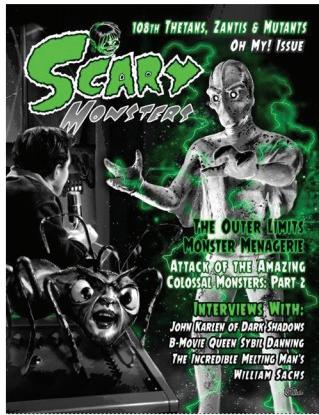
The Rondo Hatton Classic Horror Award winner for *Best Classic Magazine* in 2017 is in its 27th year, bringing Monster Kids across the U.S., Canada, and U.K. terror-ific articles, interviews, and photos covering classic horror and sci-fi films and monsters from the 1920s–1970s. Every issue is 146 or more vintage pulp pages! Missing any back issues? We've got #1 through current issues available by mail order and online. Letters, comments, and submissions are welcome. Email: [letters@scarymonstersmagazine.com](mailto:letters@scarymonstersmagazine.com). Get *Scary Monsters* delivered to your castle door. Subscribe now! Details online. 5 issues (1 year) \$50 postpaid!



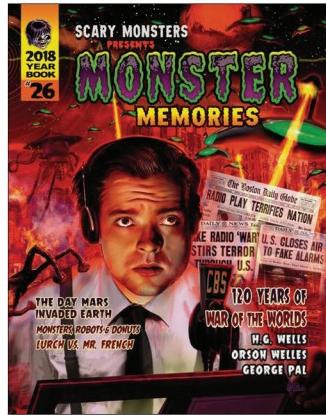
**#107** January 2018 \$10  
107th Insidious Insects Invade Issue!  
146 Pages



**#106** October 2017 \$10  
106th APE-ocalypse Issue!  
146 Pages



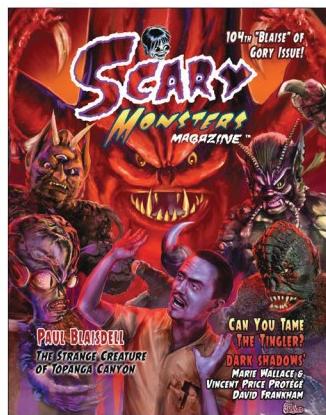
**#108** April 2018 \$10  
108th Thetans, Zantis & Mutants OH My! Issue  
An Out of This World 176 Pages



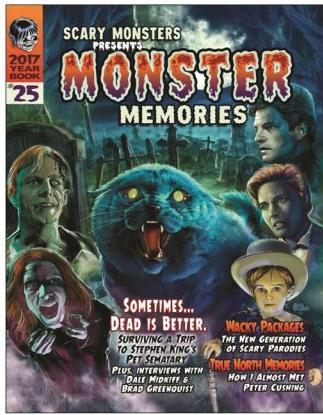
**MM#26** March 2018 \$11  
Monster Memories #26  
2018 Yearbook - All New Material  
146 Pages



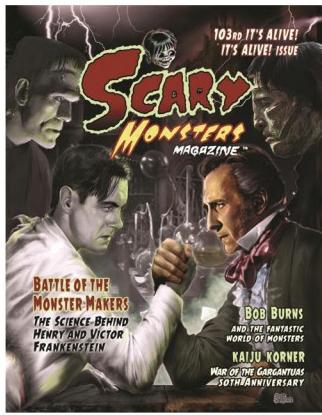
**#105** June 2017 \$10  
105th Blood Relatives Issue!  
146 Pages



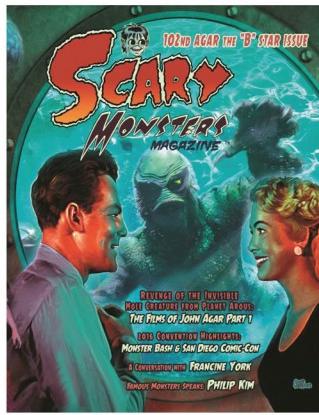
**#104** April 2017 \$10  
104th Blaise of Gory Issue!  
146 Pages



**MM#25** March 2017 \$11  
Monster Memories #25 - 2017 Yearbook  
146 Pages



**#103** January 2017 \$10  
103rd It's Alive! It's Alive! Issue  
146 Pages



**#102** October 2016 \$10  
102nd Agar the "B" Star Issue  
146 Pages



**#101** June 2016 \$10  
101st Health Scare Issue  
112 Pages

### ORDER BACK ISSUES OF THE ONLY REAL MONSTER MAGAZINE TODAY WITH THIS GNARLY COUPON!

**ADD \$7.00 Flat-Rate Shipping  
for any size back issue order!**

CA residents must also add 8.75% sales tax.

Mail your check or money order made out to:

[MyMovieMonsters.com](http://MyMovieMonsters.com)

PO Box 567

Wildomar, CA 92595-0567

Dr. Order Online with Credit Card:

[www.ScaryMonstersMagazine.com](http://www.ScaryMonstersMagazine.com)  
or call 951-600-7154 to order by phone!

- |   |   |
|---|---|
| <input type="checkbox"/> <b>#108</b> .....\$10+ <input type="checkbox"/> B&B \$1  | <input type="checkbox"/> <b>#104</b> .....\$10+ <input type="checkbox"/> B&B \$1  |
| <input type="checkbox"/> <b>MM#26</b> .....\$11+ <input type="checkbox"/> B&B \$1 | <input type="checkbox"/> <b>MM#25</b> .....\$11+ <input type="checkbox"/> B&B \$1 |
| <input type="checkbox"/> <b>#107</b> .....\$10+ <input type="checkbox"/> B&B \$1  | <input type="checkbox"/> <b>#103</b> .....\$10+ <input type="checkbox"/> B&B \$1  |
| <input type="checkbox"/> <b>#106</b> .....\$10+ <input type="checkbox"/> B&B \$1  | <input type="checkbox"/> <b>#102</b> .....\$10+ <input type="checkbox"/> B&B \$1  |
| <input type="checkbox"/> <b>#105</b> .....\$10+ <input type="checkbox"/> B&B \$1  | <input type="checkbox"/> <b>#101</b> .....\$10+ <input type="checkbox"/> B&B \$1  |

**Sam Scare Special:** Get all 10 issues above (bagged & boarded including postage!) for just \$110!

Would you like to have your back issues bagged and boarded? Check the first and second box to ADD \$1.00 for each B&B issue!



[WWW.CHOPCULT.COM](http://WWW.CHOPCULT.COM)

**JOIN ONE OF THE LARGEST  
MOTORCYCLE COMMUNITIES**

**FREE MEMBERSHIP | CLASSIFIEDS | FEATURE ARTICLES | FORUMS**

**CHOPCULT MERCH > SHOP**



To get a FREE poster, simply go to: [vondago.com](http://vondago.com)

# Pro Team 2018

[vondago.com](http://vondago.com)

*Brain "Rugs" Gonzales*



*Ron "Flea" Fleener*



Dynastywing Brushes™

PRO  
TEAM

*Keith Eccles*



*Ron Dwyer*



*Ryan Evans*

